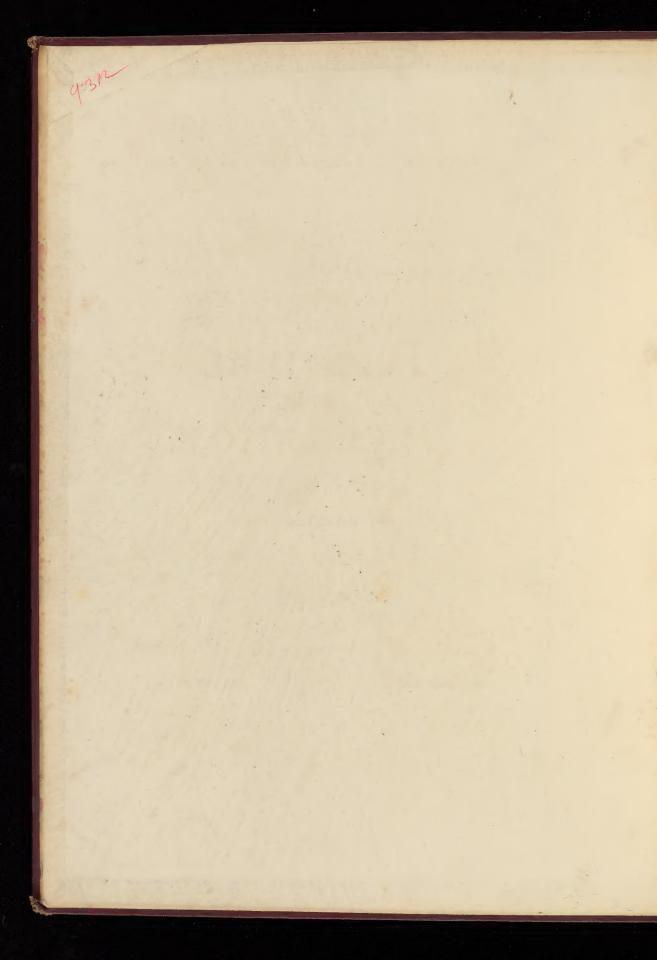
FURNITURE AND DECORATION. 18th. CENTURY.

J. ALDAM HEATON.

VOL. I.
PARTIII.

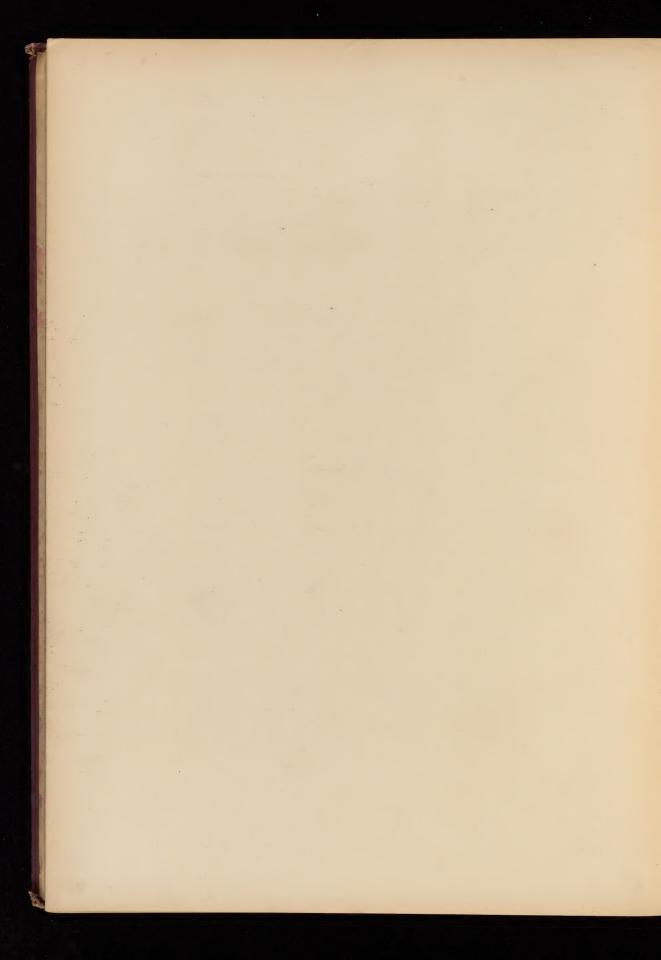
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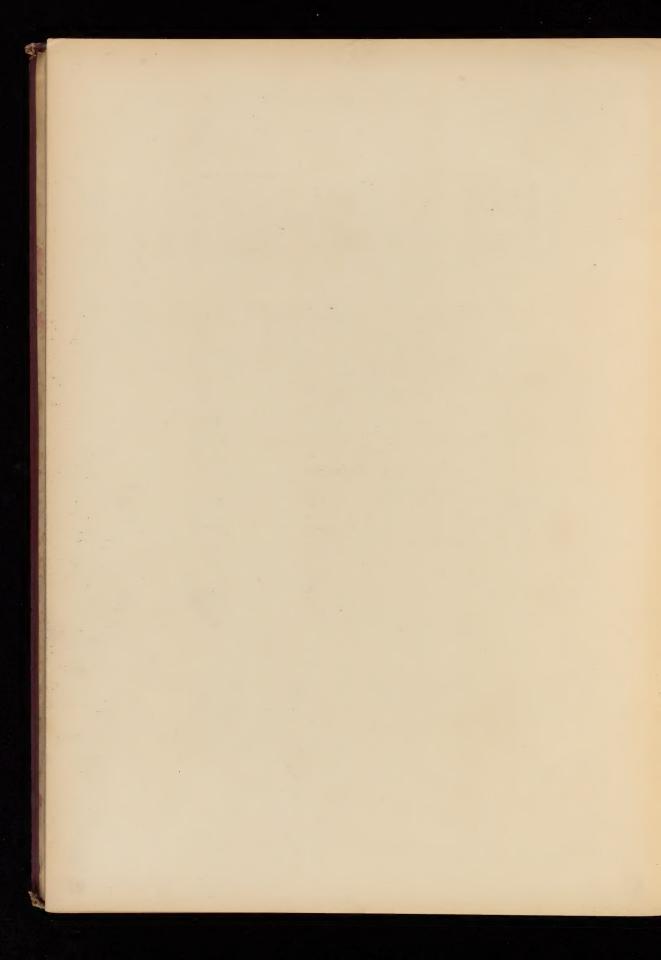
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Furniture and Decoration In England

During the Eighteenth Century





Furniture and Decoration In England During the Eighteenth Century

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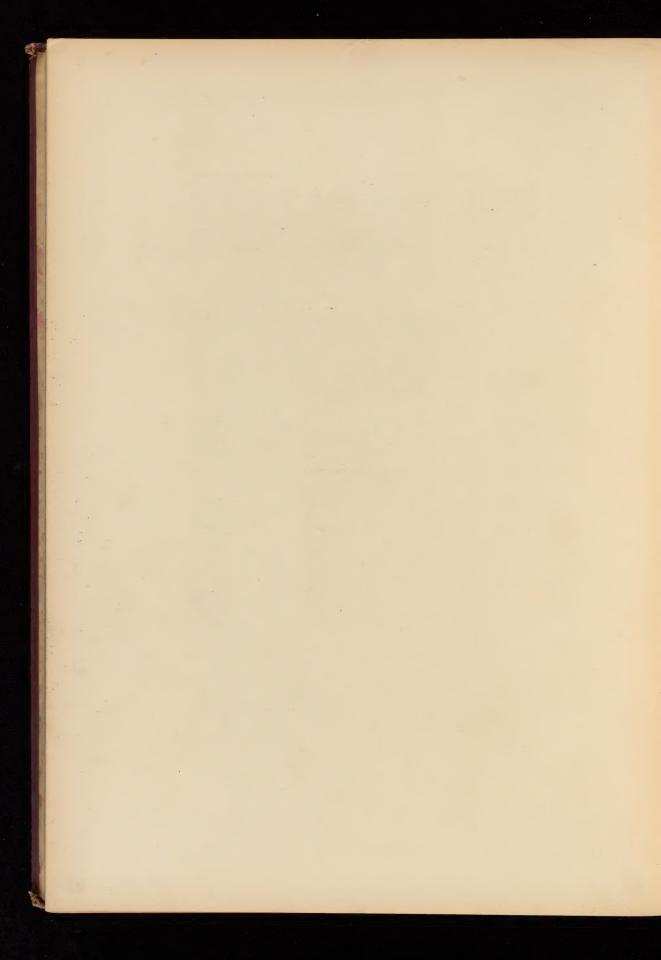


PLATE L.

(M. A. Pergolesi. Plate LXIII.)

A Frieze.

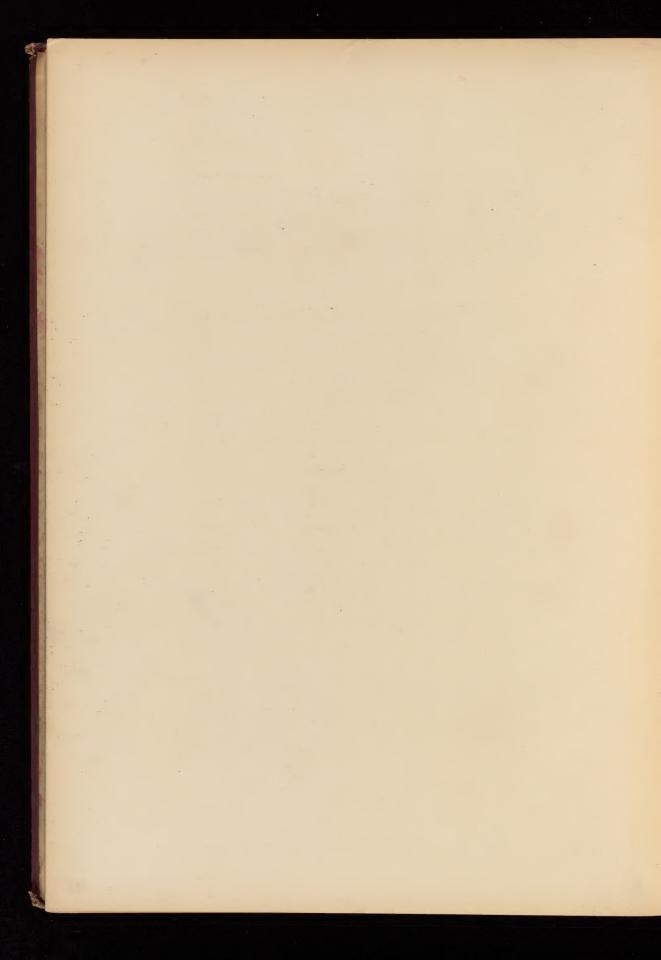






PLATE LI.

(M. A. Pergolesi. Plate III.)

Wall panels and frieze for low-relief plaster work.

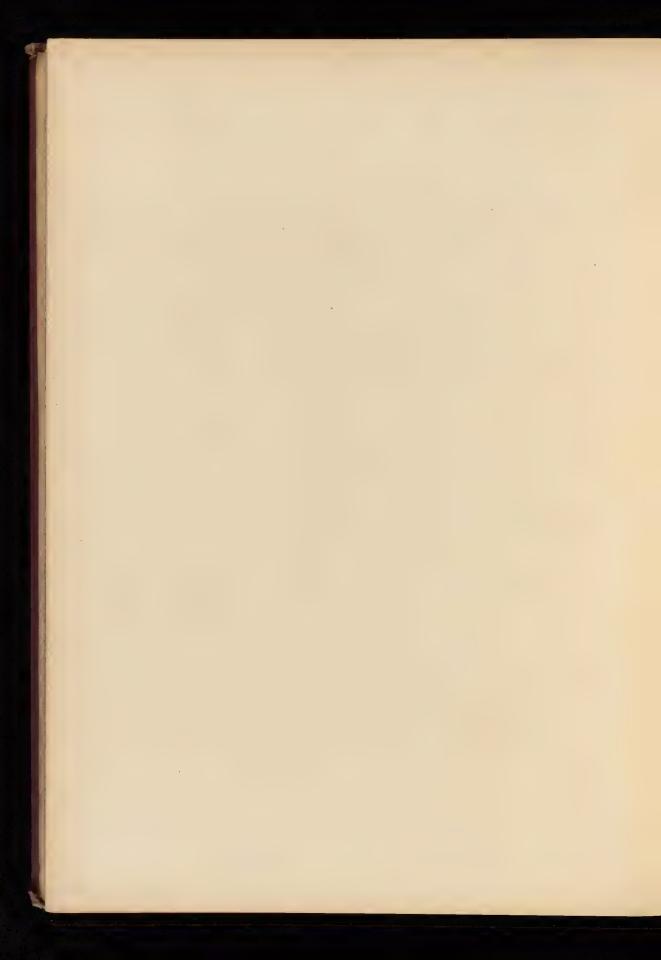
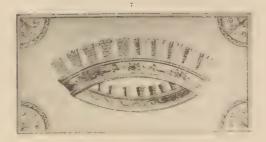


PLATE LI.



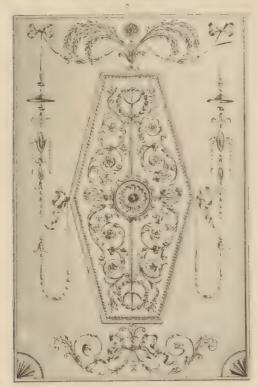






PLATE LII.

(M. A. Pergolesi. Plate V. DESIGN XIV.)

Wall panel for very low-relief plaster work.

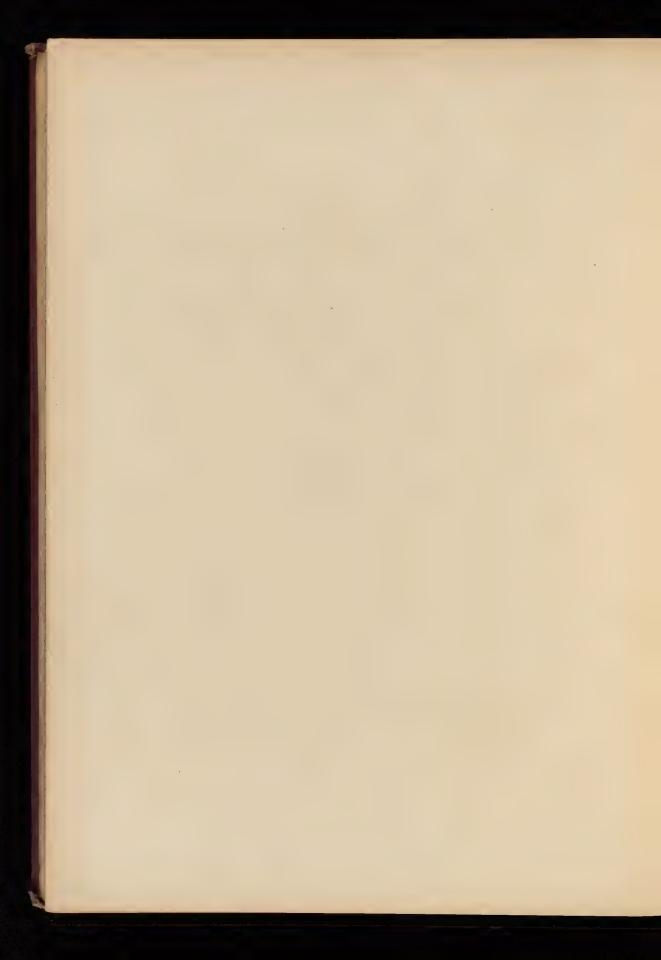


PLATE LII.



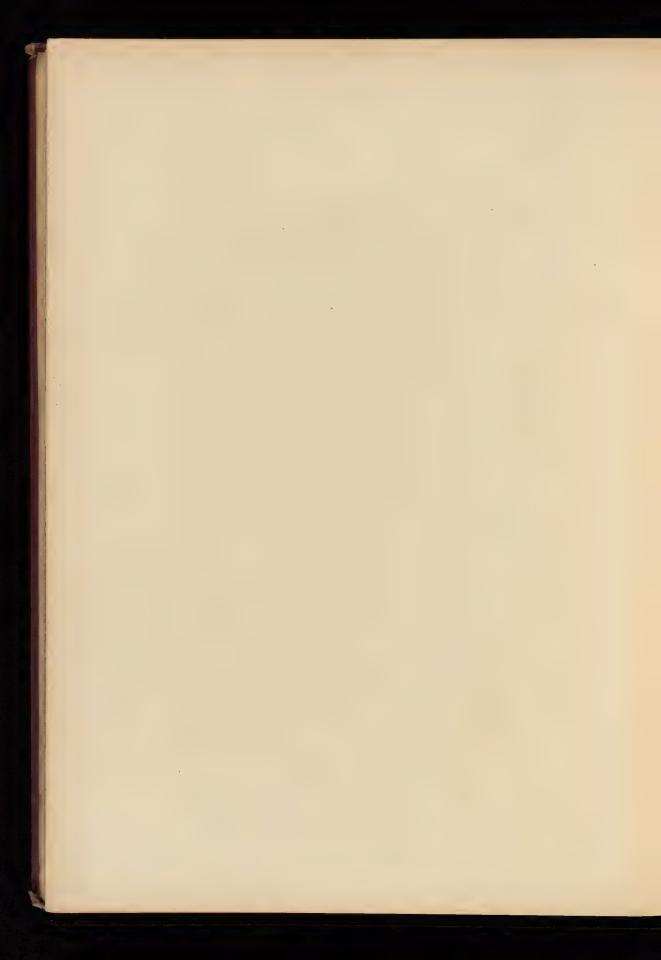


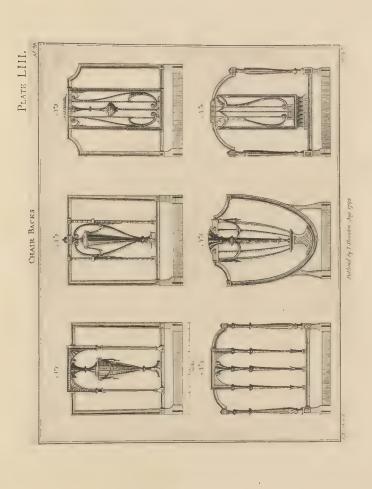
PLATE LIII.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plate XXXVI.)

Six Chair Backs.

These need no explanation, as every one must easily see how they are to be finished.





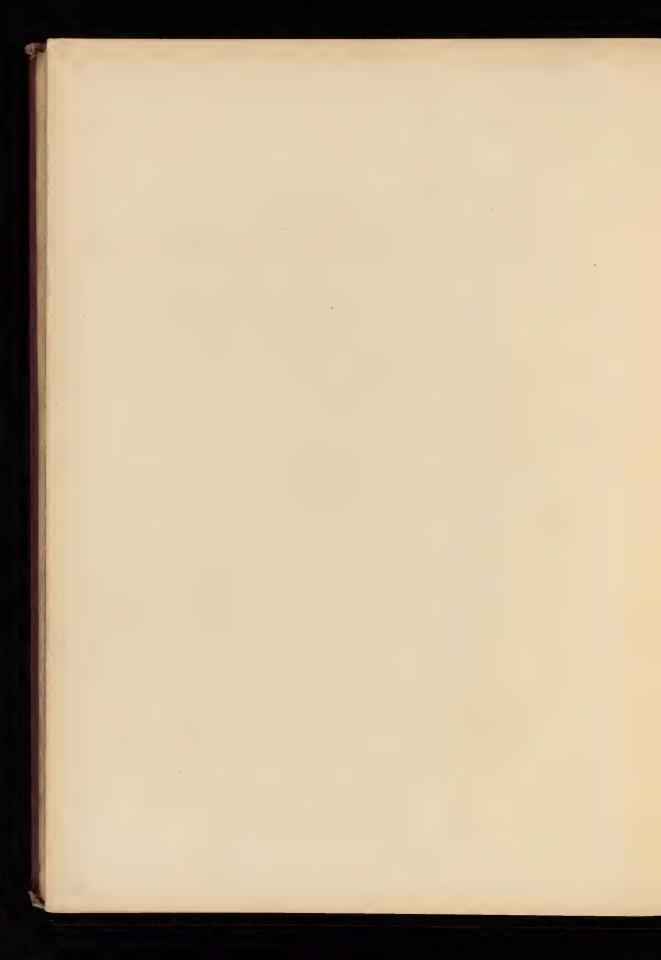


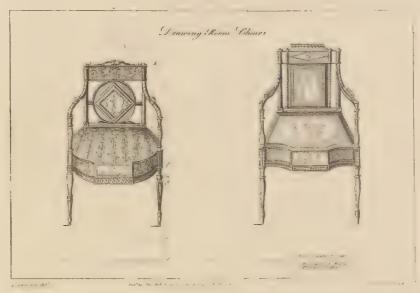
PLATE LIV.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plates XXXII. and XXXIII.)

Drawing-Room and Parlour Chairs.

"These chairs are finished in white and gold, or the ornaments may be japanned; but the French finish them in mahogany with gilt mouldings. The figures on the tablets above the front rail are on French printed silk or satin, sewed on to the stuffing with borders round them. The seat and back are of the same kind. The top rail is panelled out and a small gold bead mitred round, and the printed silk is pasted on. Chairs of this kind have an effect which far exceeds any conception we can have of them from an uncoloured engraving, or even of a coloured one."





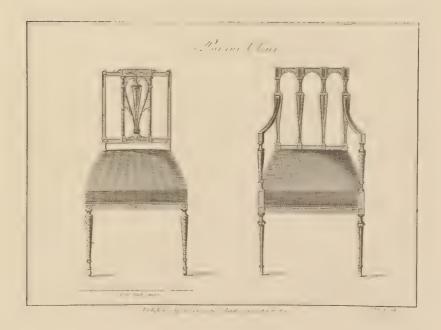




PLATE LV.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part II. Plate XXV.)

FIGURES XXXVII., XXXVIII., and XXXIX.

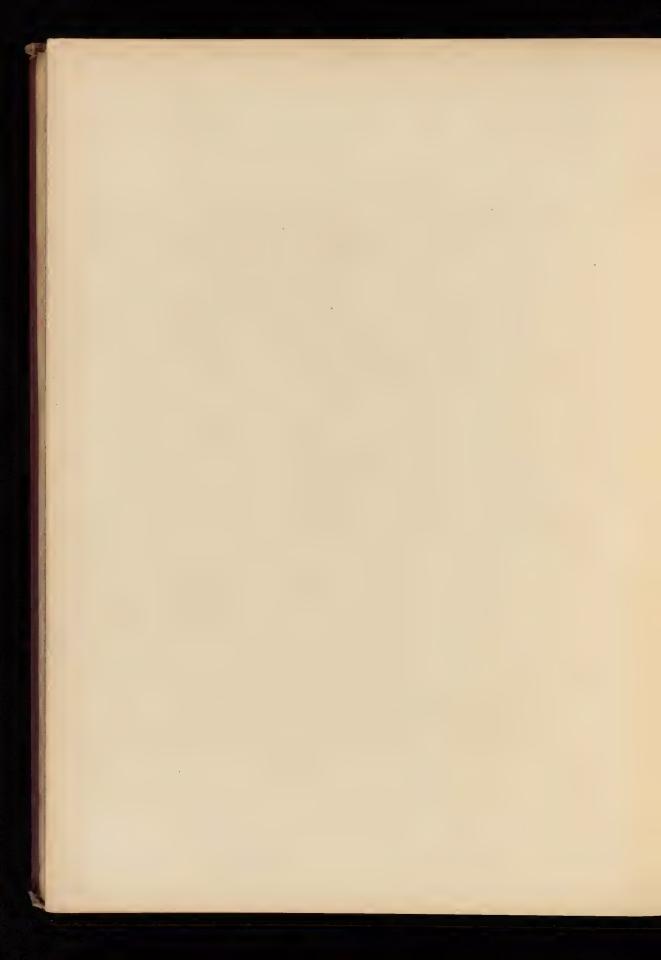
A Round Table, an Octagon, and a Commode Table.

Most minute instructions, far too long to quote, are given for drawing these in perspective, winding up with the remark, "Every other thing may be learned by observation, without going through a minute detail of every particular, which would become an exceeding dry task indeed."

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plate XXX.)

A Library Table.

"Intended for a gentleman to write on or to stand or sit to read at, having desk-drawers at each end, and is generally employed in studies or library-rooms. It has already been executed for the Duke of York. Mahogany is the most suitable wood, and the ornaments should be carved or inlaid. The strength and solidity and effect of brass mouldings are very suitable to such a design, when expense is no object. The pilasters might be a little sunk, or panelled out and brass beads mitred round in a margin, and solid flutes of the same metal let in. The astragal which separates the upper and lower parts might be of brass, and likewise the edge of the top, together with the patera in the upper panel. The top is lined with leather or green cloth, and the whole rests and is moved on casters hid by the plinth."



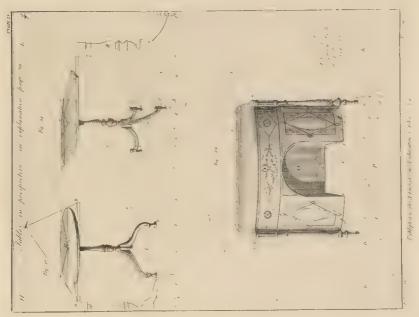






PLATE LVI.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part II. Plate XXVI. FIGURE XLI.)

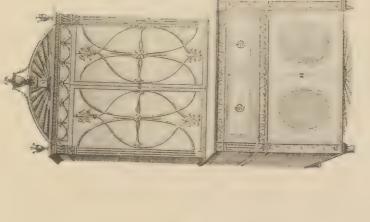
A Cylinder Desk and Book-case.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plate XXVIII.)

A Secretary and Book Case.

"The use of this piece is to hold books in the upper part, and in the lower it contains a writing-drawer and clothes-press shelves. The design is intended to be executed in satin-wood, and the ornaments japanned. It may, however, be done in mahogany; and in place of the ornaments in the friezes, flutes may be substituted."





A S. retary and Book Case.



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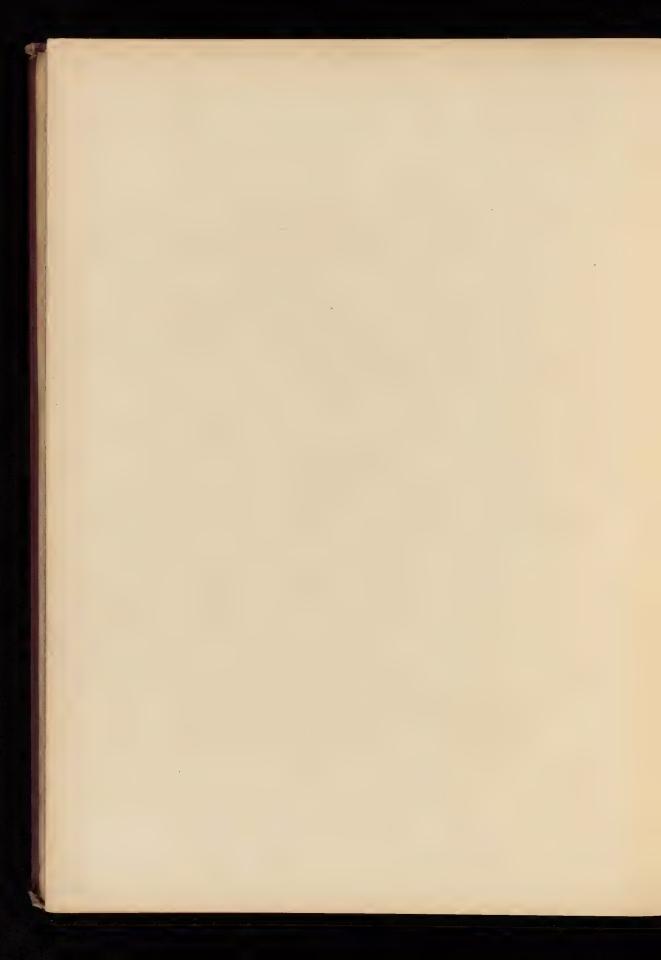


PLATE LVII.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plate XLVIII.)

A Cabinet.

"The use of this piece is to accommodate a lady with conveniences for writing, reading, and holding her trinkets; and other articles of that kind.

"The style of finishing them is elegant, being often richly japanned, and veneered with the finest satin-wood. The middle drawer over the knee-hole has a slider to write on. The doors are hung with pin hinges. The centre door is square at the top, opening under the astragal which finishes the cove part, and the drapery and silk are tacked into a rabbet together."

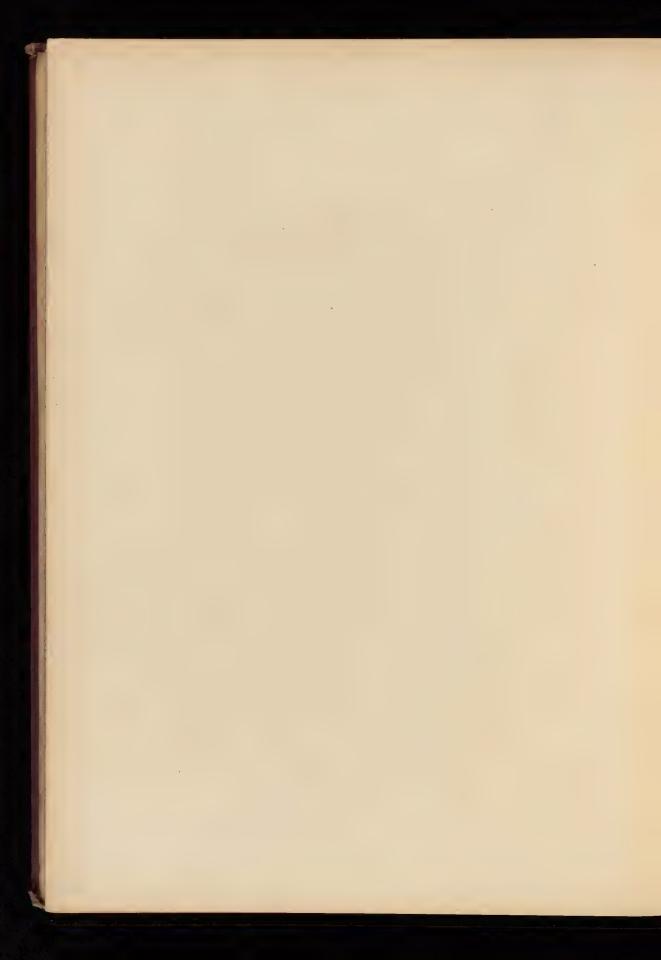


PLATE LVII.



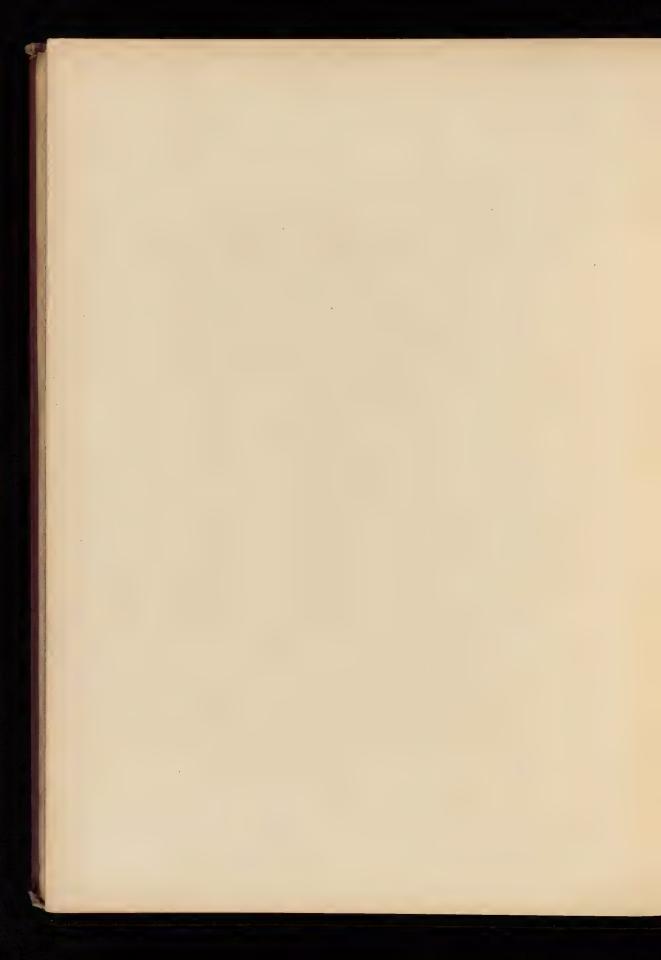


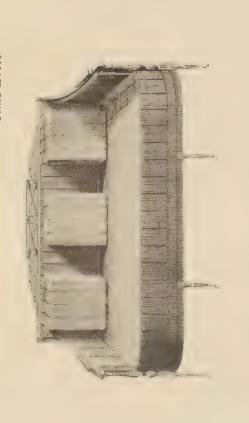
PLATE LVIII.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plate XXXV.)

Of the Sofa.

"These are done in white and gold, or japanned. The loose cushions at the back are generally made to fill the whole length, which would have taken four; but I could not make the design so striking with four, because they would not have been distinguished from the back of the sofa by a common observer. These cushions serve at times for bolsters, being placed against the arms to loll against. The seat is stuffed up in front about three inches high above the rail, denoted by the figure of the sprig running longways; all above that is a squab, which may be taken off occasionally. If the top rail be thought to have too much work, it can be finished in a straight rail, as the design shows."





PIATE LVIII.



PLATE LIX.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plate XXVI^a.)

Of the Sideboard Table, and of Tables of this kind in general.

"This sideboard has a brass rod to it, which is used to set large dishes against, and to support a couple of candle or lamp branches in the middle, which, when lighted, give a very brilliant effect to the silver ware. The branches are each of them fixed in one socket, which slides up and down on the same rod to any height, and fixed anywhere by turning a screw. These rods have sometimes returns at each end of the sideboard; and sometimes they are made straight, the whole length of the sideboard, and have a narrow shelf in the middle, made of full half-inch mahogany, for the purpose of setting smaller dishes on, and sometimes small silver ware.

"The right-hand drawer, as in common, contains the celleret, which is often made to draw out separate from the rest. It is partitioned and lined with lead, to hold nine or ten wine-bottles.

"The drawer on the left is generally plain, but sometimes divided into two; the back division being lined with baize to hold plates, having a cover hinged to enclose the whole. The front division is lined with lead, so that it may hold water to wash glasses; which may be made to take out, or have a plughole to let off the dirty water. This left-hand drawer is, however, sometimes made very short, to give place to a pot-cupboard behind, which opens by a door at the end of the sideboard.

"This door is made to hide itself in the end rail as much as possible, both for look and secrecy. For which reason a turn-buckle is not used, but a thumb-spring, which catches at the bottom of the door, and has a communication through the rail, so that by a touch of the finger the door flies open, owing to the resistance of a common spring fixed to the rabbet which the door falls against, as is denoted by the figure A. F is for the finger, B is the brass plate let into the rail, L is the lever, P is the spring that presses the lever upwards, and C is the end of it which catches the under edge of the door as it passes over it and strikes into a plate with a hole in it, and S is the spring screwed to the rabbet which throws the door out when F is pushed upwards.

"But the reader must here observe, that the shape of this sideboard will not admit of a cupboard of this sort in the end rail. Those which are square at the ends, and only a little shaped in front, are fittest for this purpose.

"In large circular sideboards, the left-hand drawer has sometimes been fitted up as a platewarmer, having a rack in the middle to stick the plates in, and lined with strong tin all round, and on the under side of the sideboard top, to prevent the heat from injuring it. In this case the bottom of the drawer is made partly open, under which is fixed a small narrow drawer, to contain a heater, which gives warmth to the plates the same as in a pedestal. "In spacious dining-rooms the sideboards are often made without drawers of any sort, having simply a rail a little ornamented, and pedestals with vases at each end, which produce a grand effect. One pedestal is used as a plate-warmer, and is lined with tin; the other as a pot-cupboard, and sometimes it contains a celleret for wine. The vases are used for water for the use of the butler, and sometimes as knife-cases. They are sometimes made of copper japanned, but generally of mahogany.

"There are other sideboards for small dining-rooms, made without either drawers or pedestals; but have generally a wine-cooper to stand under them, hooped with brass, partitioned and lined with lead, for wine-bottles, the same as the above-mentioned celleret drawers.

"It is not usual to make sideboards hollow in front, but in some circumstances it is evident that advantages will arise from it. If a sideboard be required nine or ten feet long, as in some noblemen's houses, and if the breadth of it be in proportion to the length, it will not be easy for a butler to reach across it. I therefore think, in this case, a hollow front would obviate the difficulty, and at the same time have a very good effect, by taking off part of the appearance of the great length of such a sideboard. Besides, if the sideboard be near the entering door of the dining-room, the hollow front will sometimes secure the butler from the jostles of the other servants."

PLATE LIN.



PLATE LX.

(Thomas Sheraton, "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plate XLIII.)

A Wash-Hand Stand.

"The drawer in the wash-stand is lined with lead, into which the basin is emptied. The upper part, which contains the cistern, takes off occasionally. Below the drawer is a cupboard. Observe, that in the design the drawer back is supposed to be behind the basin; but before the drawer is wholly taken away, the basin must be taken out."

Of the Pot-Cupboard.

"These are used in genteel bed-rooms, and are sometimes finished in satin-wood, and in a style a little elevated above their use. The two drawers below the cupboard are real. The partitions may be cross-banded, and a string round the corners of the drawer. These feet are turned, but sometimes they are made square. Sometimes there are folding doors to the cupboard part, and sometimes a curtain of green silk, fixed on a brass wire at top and bottom; but in this design a tambour door is used, as preferable. The upper cupboard contains shelves, and is intended to keep medicines to be taken in the night, or to hold other little articles which servants are not permitted to overlook."

Of the Lady's Secretary.

"These are sometimes finished in black rose-wood and tulip cross-banding, together with brass mouldings, which produce a fine effect. The upper shelf is intended to be marble, supported with brass pillars, and a brass ornamented rim round the top. The lower part may be fitted up in drawers on one side, and the other with a shelf to hold a lady's hat, or the like."

Of the Screen-Table.

"This table is intended for a lady to write or work at, near the fire; the screen part behind securing her face from its injuries. There is a drawer below the slider, and the slider is lined with green cloth. The back feet are grooved out for the screen to slide in; in each of which grooves is fixed a spring to balance the screen by. The top is cross-banded all round; then a border is put on, so broad as to fall exactly where the joint of the screen will be in the top. Beyond that again is put a narrower cross-banding. When the screen is down the top appears uniform, without any joint, at least not so as to be offensive to the eye. The straining frame of the screen is made of thin wainscot, and framed in four panels. When the said frame is covered in the manner of any other screen, slips are got out and grooved and mitred round, and a part of the top which rises up with the screen is glued on to the slip, and as of course will project over behind, so it affords hold for the hand to raise the screen by."



PLATE LX.

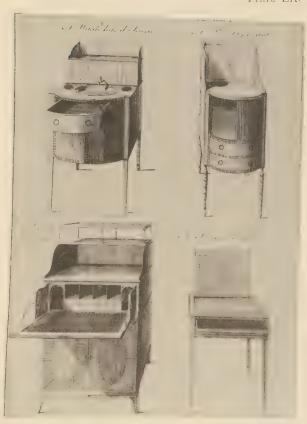




PLATE LXI.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plate LXI.)

A Plan and Section of a Drawing-Room.

"A drawing-room is of that sort which admits of the highest taste and elegance; in furnishing of which, workmen in every nation exert the utmost efforts of their genius.

"To assist me in what I have here shown, I had the opportunity of seeing the Prince of Wales's, the Duke of York's, and other noblemen's drawing-rooms. I have not, however, followed any one in particular, but have furnished my ideas from the whole, with such particulars as I thought best suited to give a display of the present taste in fitting up such rooms.

"In the drawing-room which is here shown, everything will appear easily understood to a workman in town, who is accustomed to see such apartments; but for a stranger, and those workmen who reside in the country, it will be proper to point out a few particulars.

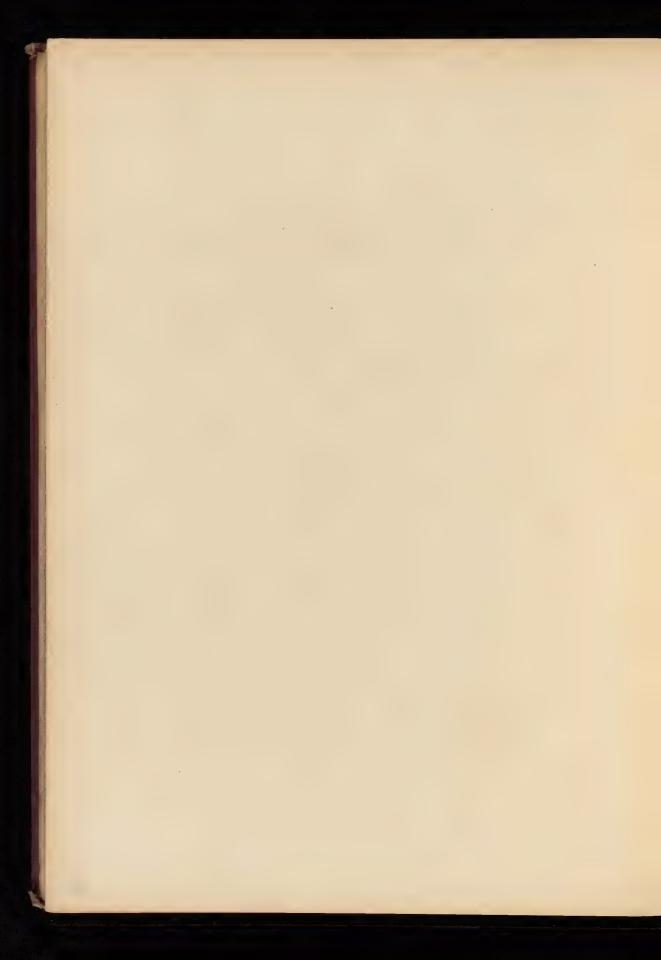
"The pier tables have marble tops and gold frames, or white and gold. The glasses are often made to appear to come down to the stretcher of the table; that is, a piece of glass is fixed in behind the pier table, separate from the upper glass, which then appears to be the continuation of the same glass, and, by reflection, makes the table to appear double. This small piece of glass may be fixed either in the dado of the room, or in the frame of the table.

"The arches above the windows are merely artificial, being only wooden frames put up, strained with canvas; after which the same kind of stuff which the curtains are made of is formed to appear like a fan, and drapery tacked on to it.

"The panelling on the walls are done in paper, with ornamented borders of various colours.

"The figures above the glasses are paintings, in clare-obscure. The sofas are bordered off in three compartments, and covered with figured silk or satin. The ovals may be printed separately and sewed on. These sofas may have cushions to fill their backs, together with bolsters at each end. In France, where their drawing-rooms are fitted up in the most splendid manner, they use a set of small and plainer chairs, reserving the others merely for ornament.

"The commode opposite the fire-place has four doors; its legs are intended to stand a little clear of the wings; and the top is marble, to match the pier tables. In the frieze part of the commode is a tablet in the centre, made of an exquisite composition in imitation of statuary marble. These are to be had of any figure, or on any subject, and are let into the wood, and project a little forward. The commode should be painted to suit the furniture, and the legs and other parts in gold to harmonise with the sofas, tables, and chairs."



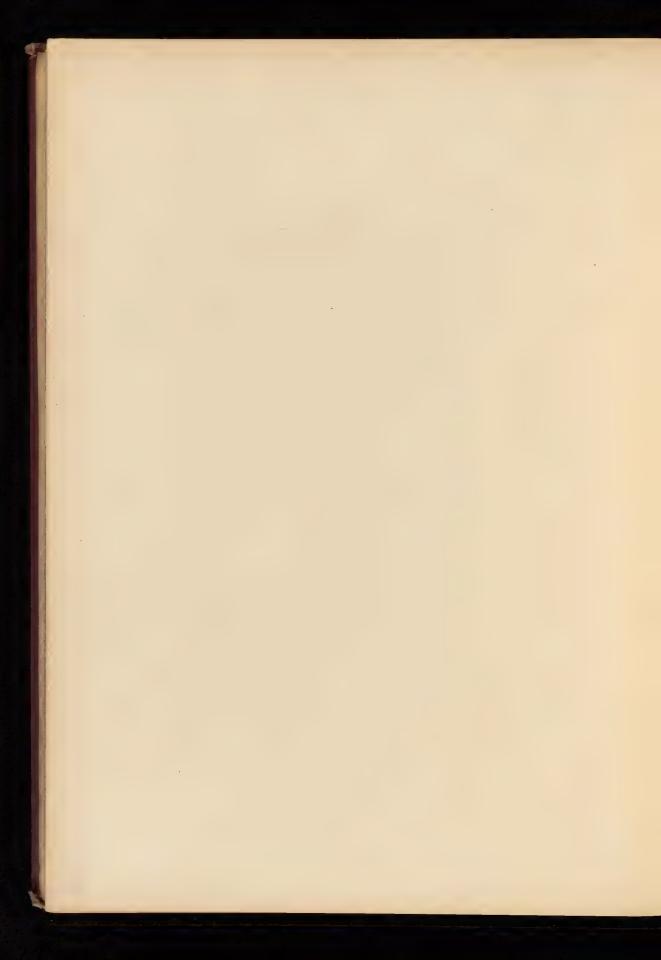


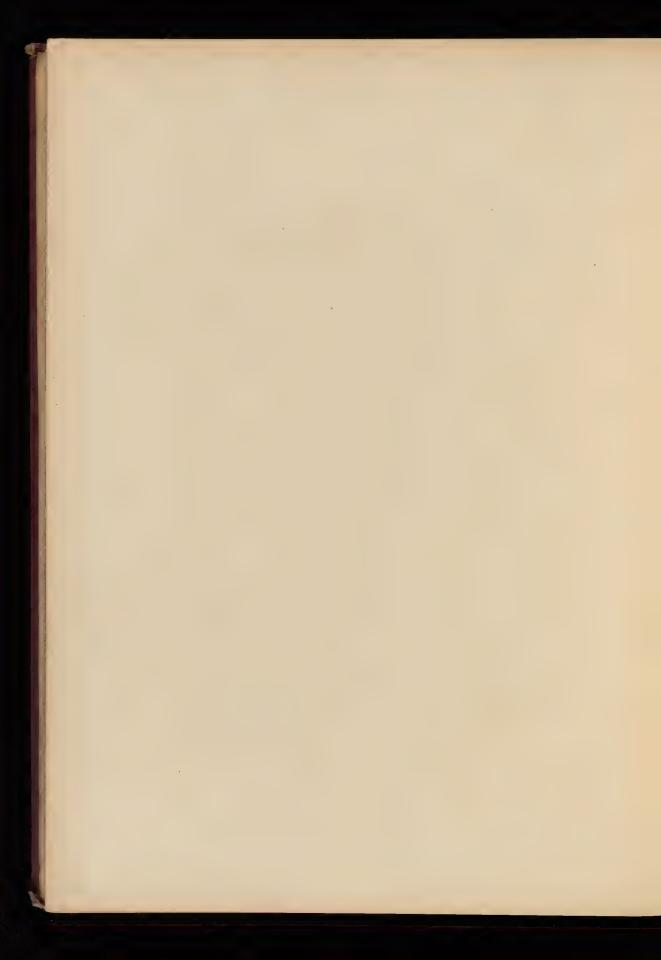
PLATE LXII.

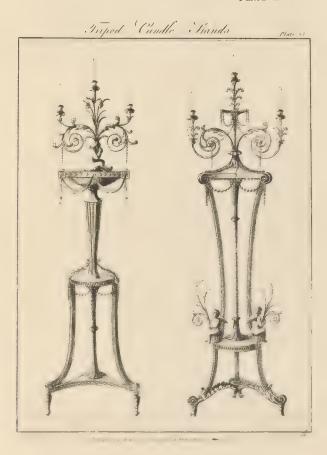
(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part III. Plate LV.)

Tripod Candle Stands.

"These are used in drawing-rooms for the convenience of affording additional light to parts of the room."

"The style of finishing these for noblemen's drawing-rooms is exceeding rich—in white and gold. I could not show to advantage more than three lights, but in reality there are four; one at the centre and one at each angle."





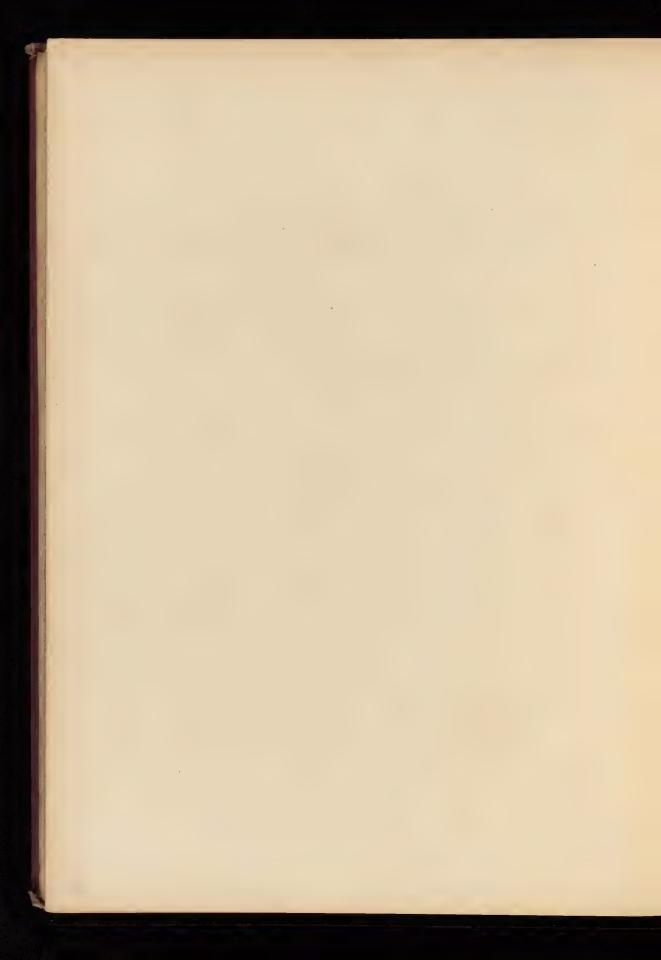


PLATE LXIII.

(Thomas Sheraton. "The Cabinet-Maker and Upholsterer's Drawing Book." In Three Parts. Part II. Plate LVI^{Δ} .)

Ornament for a Frieze or Tablet.







PLATE LXIV.

(Thomas Sheraton, "Appendix" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793. Plate XXV.)

Chair Backs.

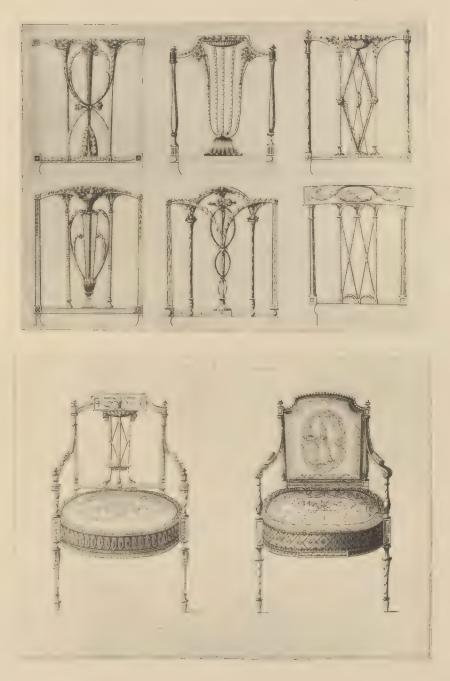
Six backs for painted chairs.

(Thomas Sheraton. "Appendix" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793. Plate VI.)

Drawing Room Chairs.

"Two drawing room chairs. The frame of the right-hand chair is intended to be finished in burnished gold, and the seat and back covered with printed silk. In the front rail is a tablet, with a little carving in its panel. The legs and stumps have twisted flutes and fillets, done in the turning, which produce a good effect in the gold. The chair on the left may be finished in Japan painting, interspersed with a little gilding in different parts of the banister, which has a lively effect. The covering of the seat is of printed chintz, together with borders to suit them."





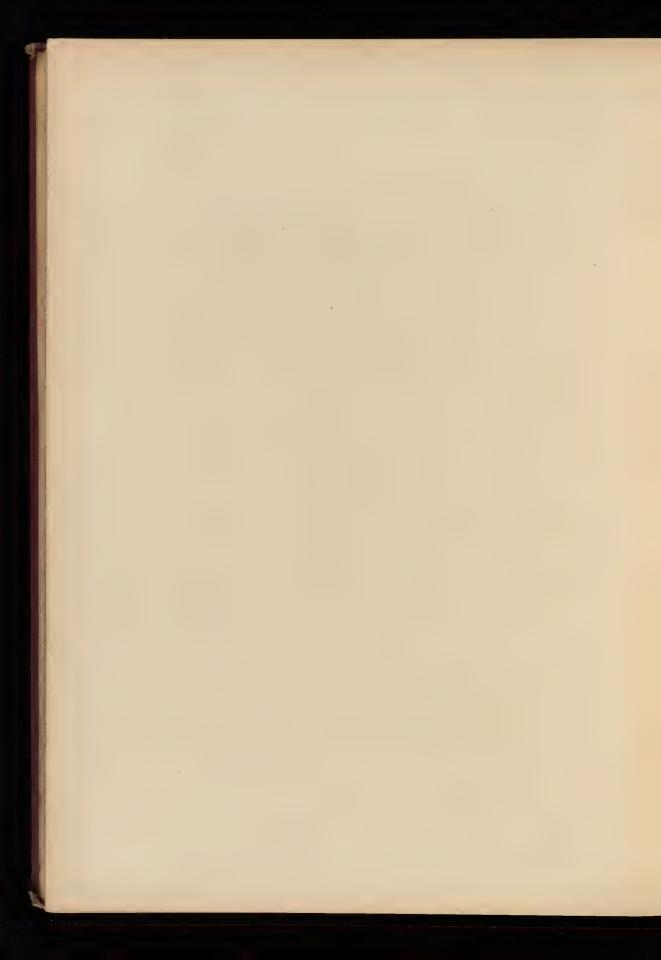


PLATE LXV.

(Thomas Sheraton. "Appendix" to "The Cabinet-Maker and Upholsterer's Drawing-Book." 4to. Lond. 1793. Plate X.)

A Sofa.

"With respect to this sofa, all that is necessary to be observed is, that in the space between the divisions of the back part, it is meant that there should be a ground-work covered with silk, to suit the rest of the sofa. Against this ground the two columns and the ornament are supposed to rest."

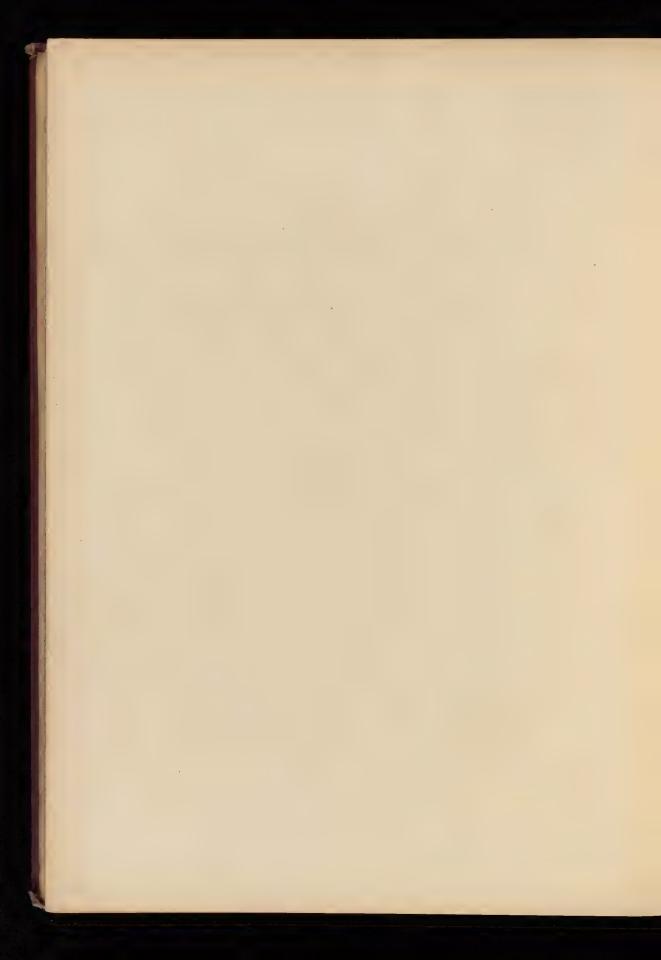
(Thomas Sheraton. "Appendix" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793. Plate XVI.)

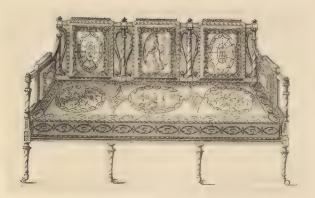
Of the Lady's Cabinet.

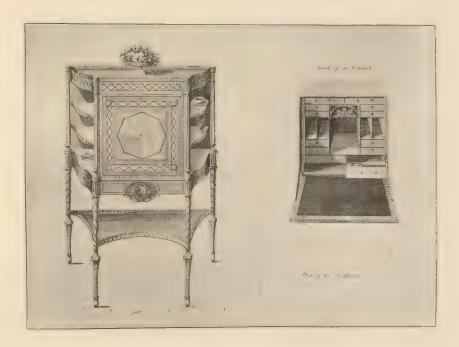
"The inside of the cabinet is made separate, and slips in between the legs, and a piece of narrow wood, as a band, is fitted to fill the space up to the column, as the design shows.

"The marble shelves, with frets at each end, are for a tea equipage. Above and below the front are also drawers.

"The drawer below may be made to support the front when turned down to write on, or it may be supported by brass joints, as shown in the design for the inside of the cabinet. The scales and plans of each cabinet show their length and breadth; it remains only to mention their height, which is four feet, and four feet two inches."







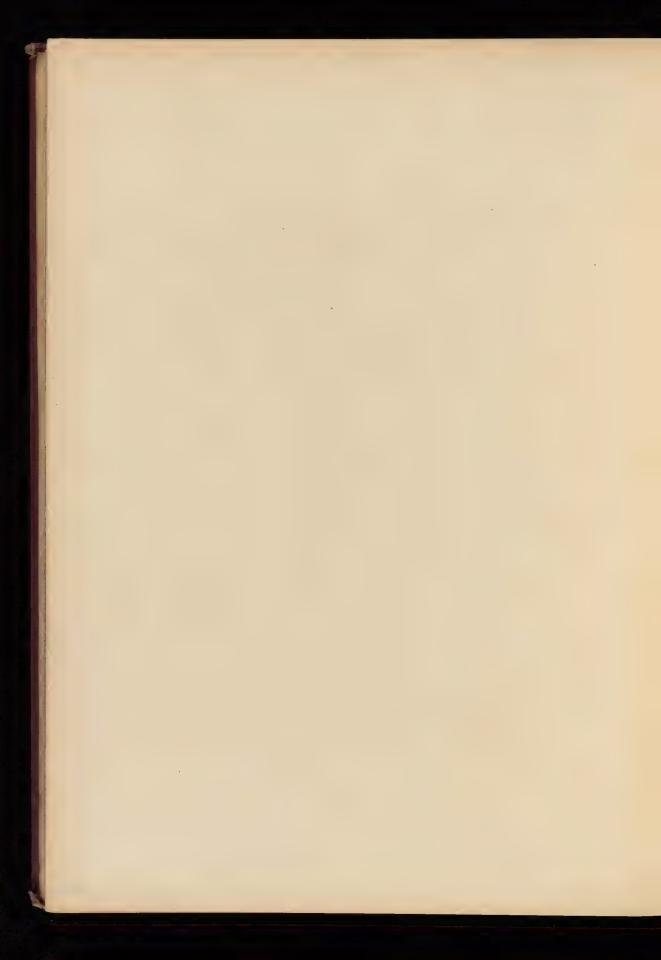


PLATE LXVI.

(Thomas Sheraton. "Appendix" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793. Plate IV.)

Pier Tables.

"As Pier Tables are merely for ornament under a glass, they are generally made very light, and the style of finishing them is rich and elegant. Sometimes the tops are solid marble, but most commonly veneered in rich satin, or other valuable wood, with a cross-band on the outside, a border about two inches richly japanned, and a narrow cross-band beyond it, to go all round. The frames are commonly gold, or white and burnished gold. Stretching-rails have of late been introduced to these tables, and it must be owned that it is with good effect, as they take off the long appearance of the legs, and make the under part appear more furnished; besides they afford an opportunity of fixing a vase or basket of flowers, which, with their reflection when there is a glass behind, produce a brilliant appearance. Some, in place of a stretcher, have a thin marble shelf, with a brass rim round it, supported by a light frame; in which case the top ought to be of marble also."



PLATE LXVI.



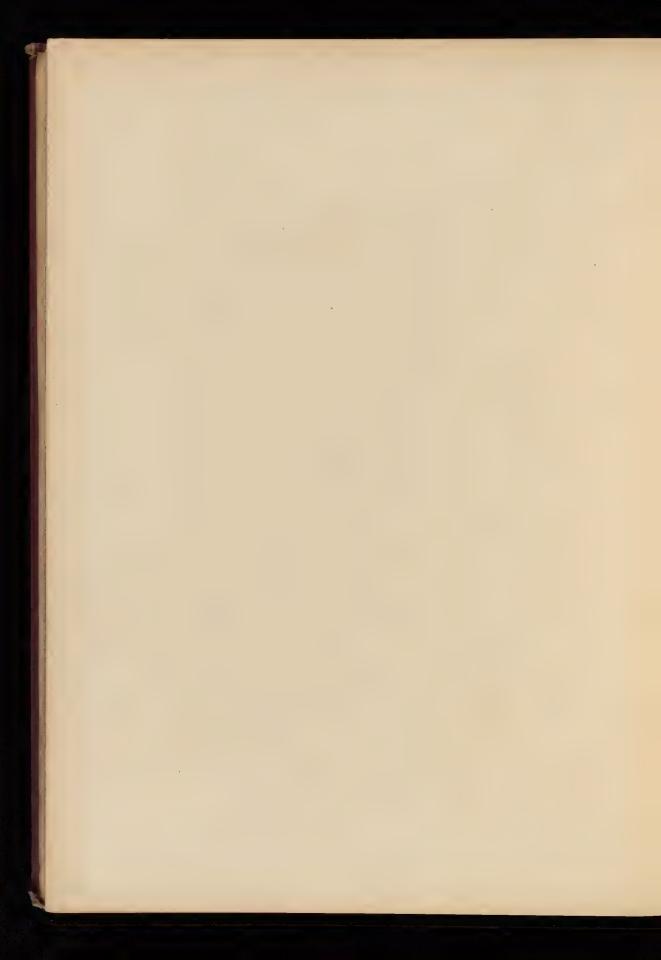


PLATE LXVII.

(Thomas Sheraton. "Appendix" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793. Plate XI.)

Card Tables.

"The ornaments may be japanned on the frames and carved in the legs. As to the method of managing the tops, I take it to be the best to rip up dry deal, or faulty mahogany, into four inch widths, and joint them up. It matters not whether the pieces are whole lengths provided the jump-joints be crossed. Some tongue the jump-joints for strength. After the tops are dry, hard mahogany is tongued into the ends of the deal, then slips are glued on the front and back, that the whole may appear solid mahogany, if a moulding is to be worked on the edge; but if the edge be cross-banded there is in this case no need for tongueing in mahogany."

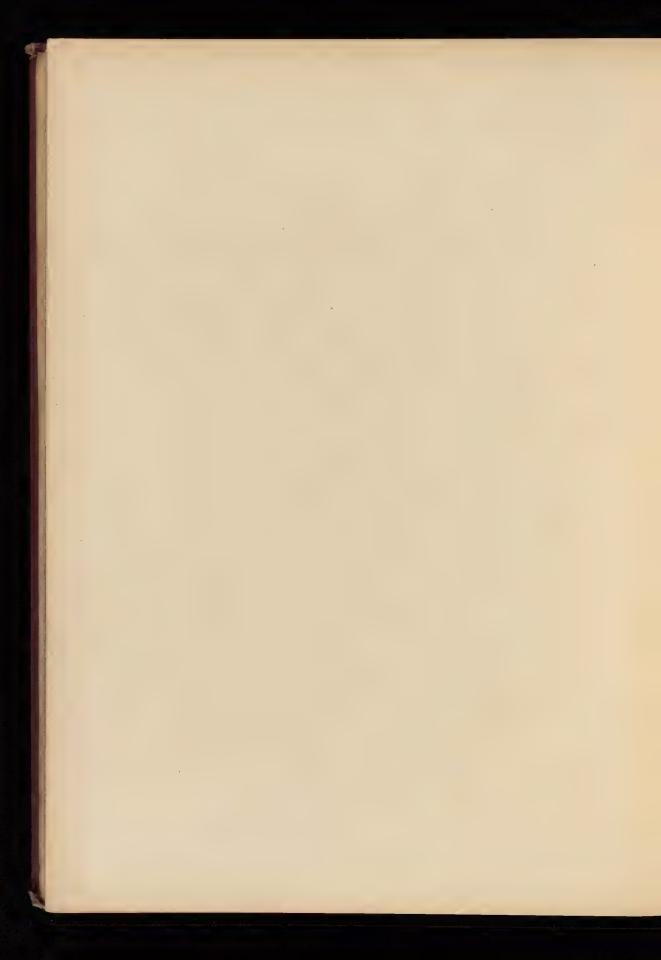


PLATE LXVII.





PLATE LXVIII.

(Thomas Sheraton. "Appendix" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793. Plate XX.)

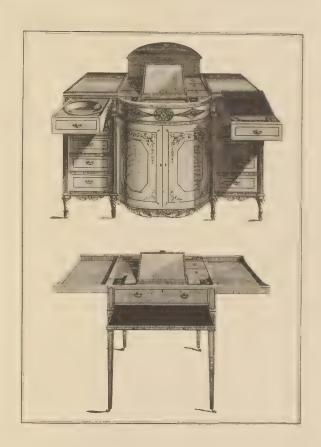
A Lady's Dressing Commode and A Dressing Table.

"The dressing part of this Commode may be made either fixed fast, or brought forward in the manner of a drawer, with leapers to keep it to its place. If it is made to be fixed fast, the doors may be opened to form the knee hole. The top which covers and encloses the dressing part, slides down behind, and in the top are mitres to fit the straight moulding in front when it is put down. A bottle of water, and a vessel to receive it when dirty, can both be kept in the cupboard part."

"The dressing-table below can require no explanation, except what relates to the size, which from front to back is eighteen inches, thirty-four inches the whole height, and two feet, four inches, the length of the front."



PLATE LXVIII.



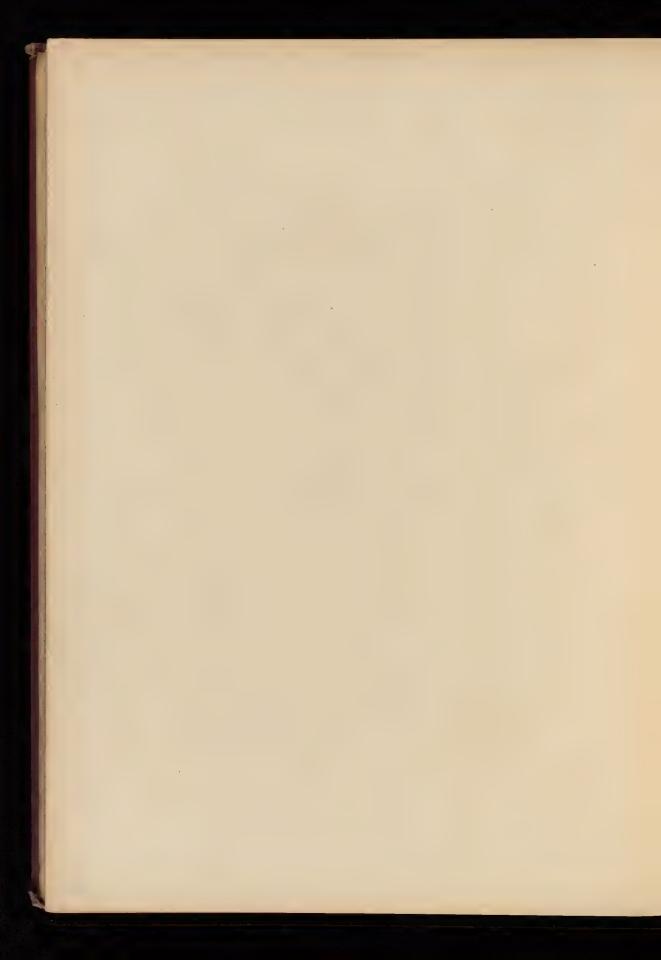


PLATE LXIX.

(Thomas Sheraton. "Appendix" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793. Plate XXIX.)

Clock Cases.

Two Clock Cases. These require no explanation.

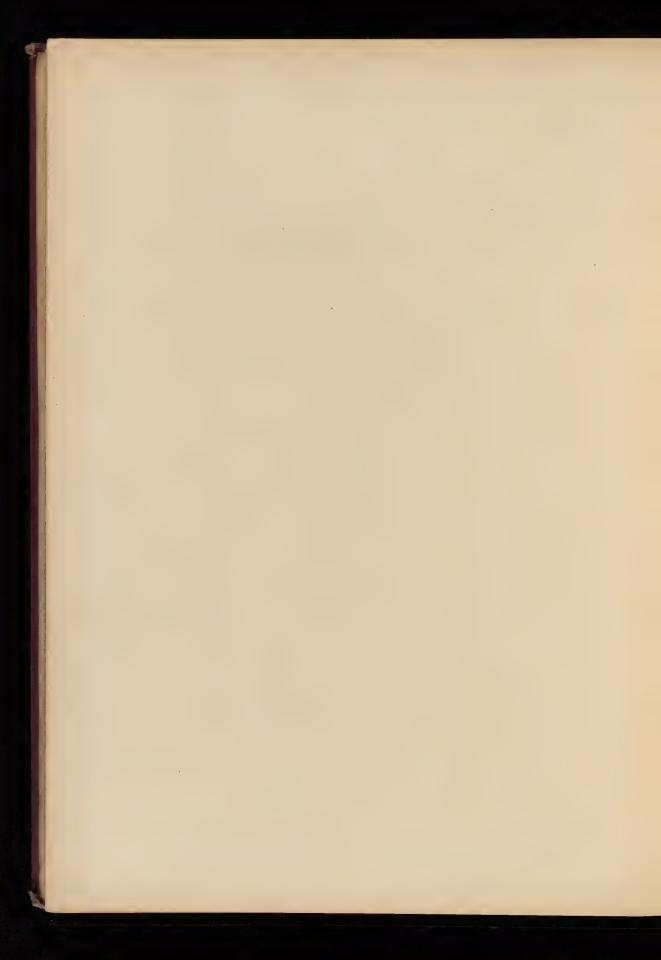
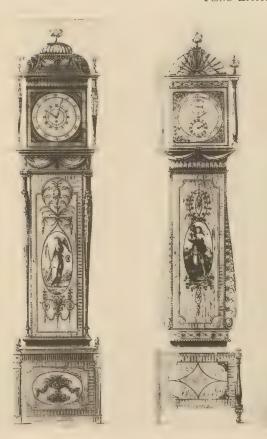


PLATE LXIX.



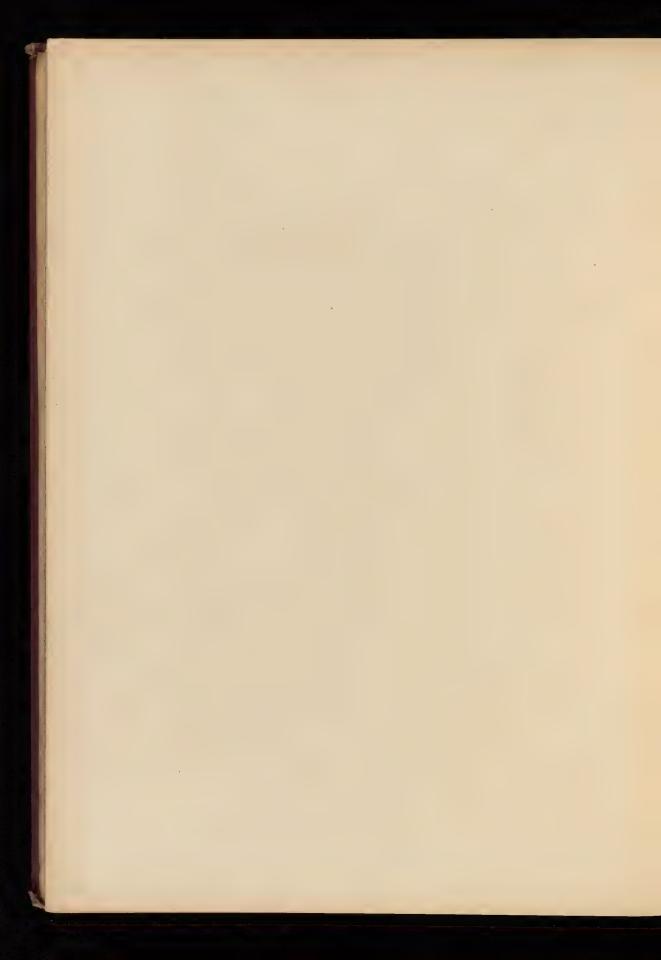


PLATE LXX.

(Thomas Sheraton. "Appendix" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793. Plate XXI.)

A Side Board with Vase Knife Cases.

"The pedestal parts of this sideboard may be made separate, and then screwed to the sideboard. The ornament behind is brass, intended as a stay to silver plate, and has branches for three lights. The circle in the centre may have a glass lustre hung within it, as an ornament."

(Thomas Sheraton. "An Accompaniment" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793–94. Plate I.)

Specimens of Ornament for the exercise of Learners.

- "K, the thistle leaf, sharply pointed and irregular."
- "G, the Roman leaf, round and massy."
- "F, the parsley leaf, light and rather sharp pointed."
- "E, the rose leaf, formed into groups."
- "D, the oak leaf, broad and massy, scolloped on the edge with small partings."
- "A, a fancy leaf, rather sharp, with large partings."
- "C, roses and leaves alternately."









PLATE LXXI.

(Thomas Sheraton. "An Accompaniment" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793–94. Plate X.)

Stumps and Elbows for Drawing Room Chairs.

"Of chair elbows, with part of the seat, together with splads for chair backs. The splads are all intended for japanning, except No. 4, which may be worked in mahogany. The elbows are meant chiefly to be carved and gilt; but the mere outlines of any of them will serve as patterns either for painted or mahogany chairs, by leaving out the ornaments for the mahogany, and retaining some of them, or even all of them may be adapted for painting.

"It may be proper to observe, that as high as the stuffing of the seat a rabbet should be left on the stump to stuff against; which is easily done, as the stump is made smaller above the rail. The cushions on the arms are formed by cutting a rabbet in the arm, or leaving the wood a little above the surface. Some, however, bring the rabbet square down at each end, covering the wood entirely, except a fillet, which is left at the bottom and continues round the cushion."



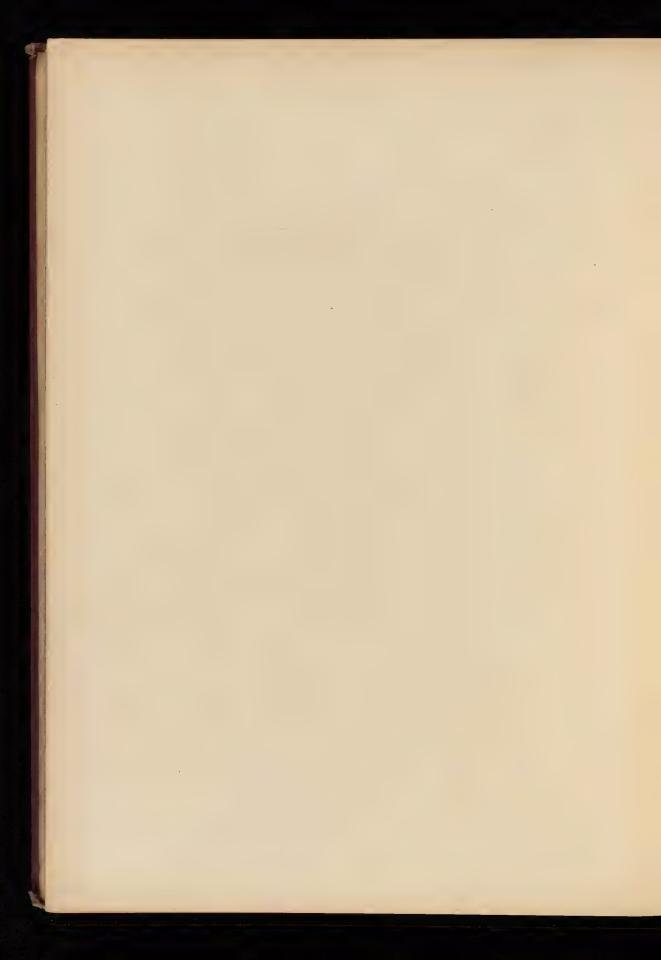


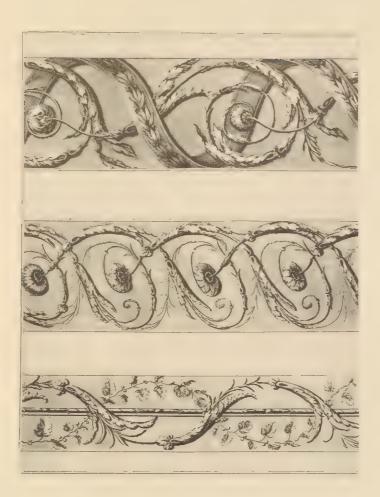
PLATE LXXII.

(Thomas Sheraton. "An Accompaniment" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793–94. Plate III.)

Borders for Pier Tables.

"Borders for Japanning or Inlaying."





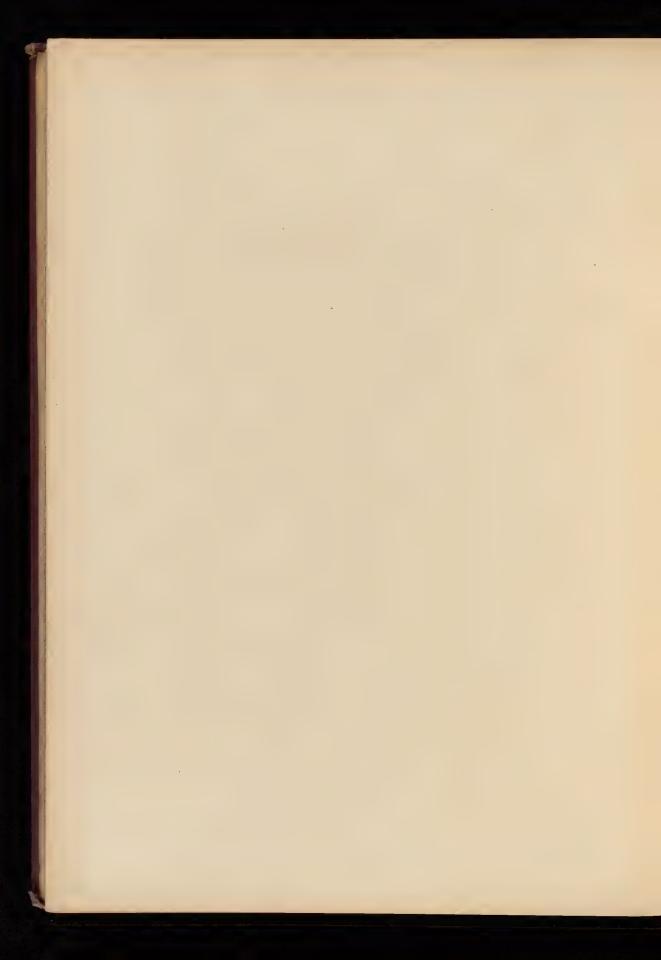


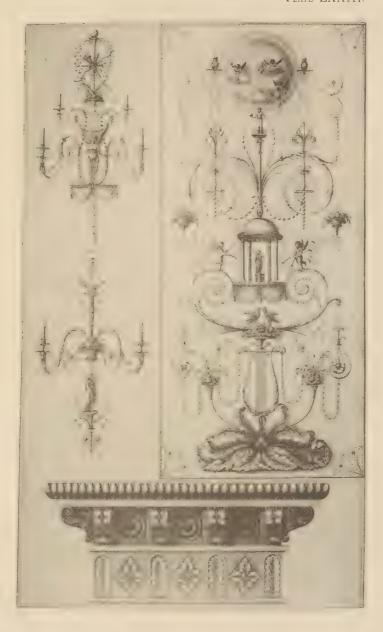
PLATE LXXIII.

(Thomas Sheraton. "An Accompaniment" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793–94. Plate IV.)

Girandoles; Ornament for a Painted Panel; Cornice and Frieze for a Pilaster,

"Ornament for a panel. The whole springs from a spreading leaf at the bottom, from which a serpent attempts to come at the doves on the fruit. In the centre is a temple not dedicated to the interests of the cupids, for which reason they are burning it with their torches. The figure on the top of the column, in resentment, means to pelt them with stones; and the geniuses above are pouring down water to quench the flames. The owls are emblematic of the night, at which season these mischiefs are generally carried on. The other designs in this plate require no remark."





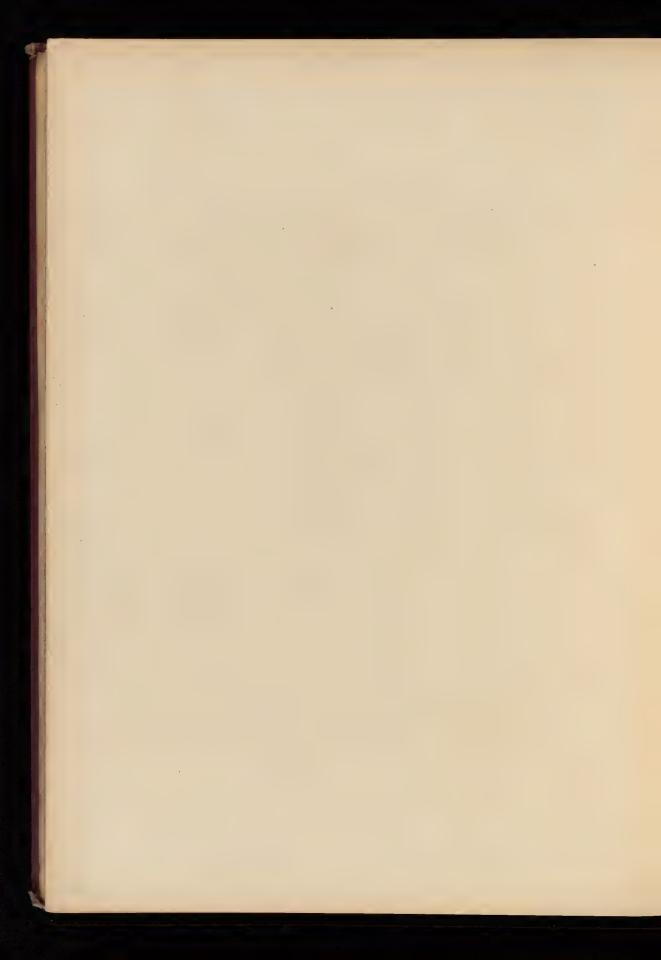


PLATE LXXIV.

(Thomas Sheraton. "An Accompaniment" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793–94. Plate XI.)

Ornament for a Painted Tablet; and Various Leaves.

"The subject is a moonlight scene, representing Diana on a visit to Endymion; who, as the story goes, having offended Juno, was condemned by Jupiter to a thirty-years' sleep."

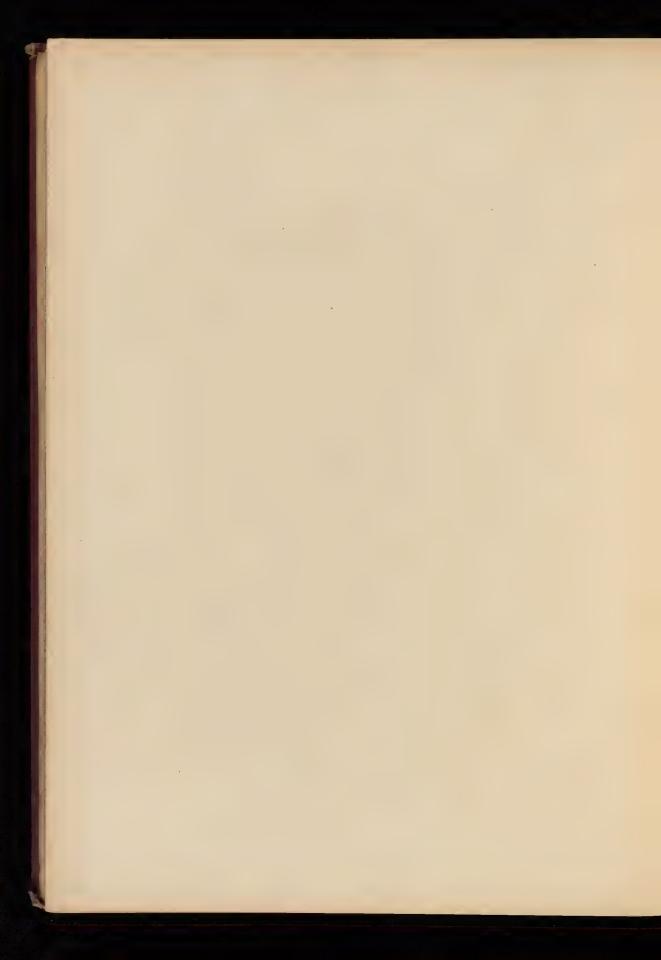
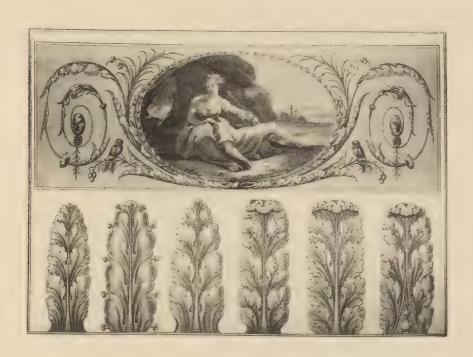


PLATE LXXIV.



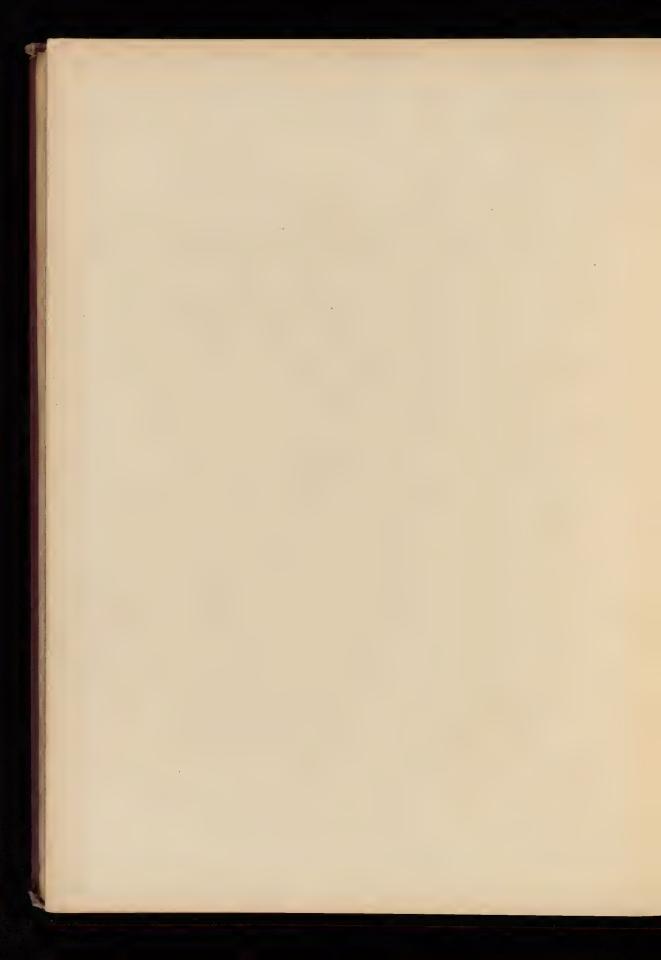
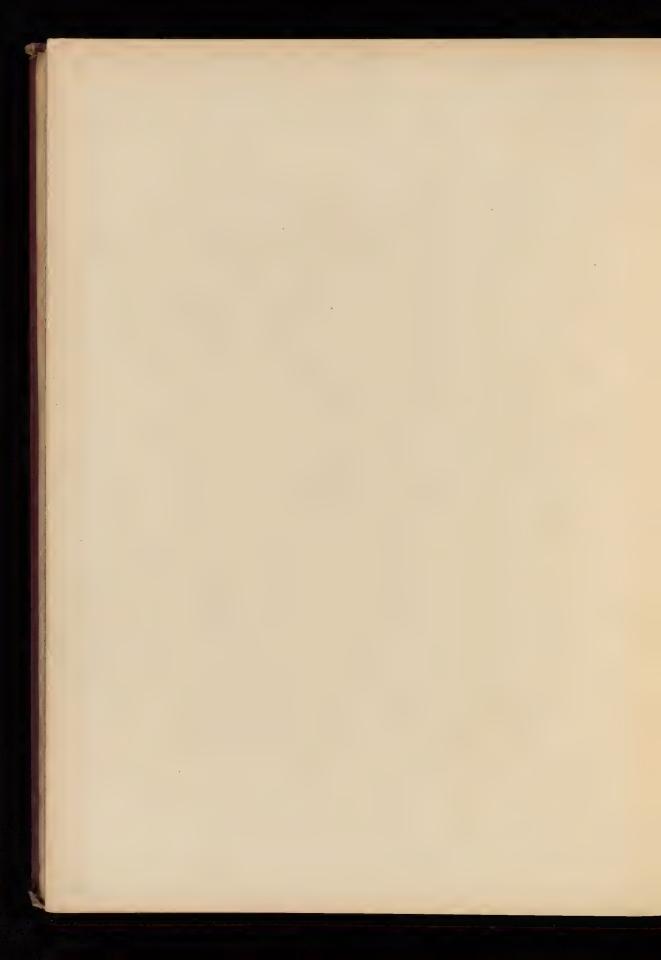


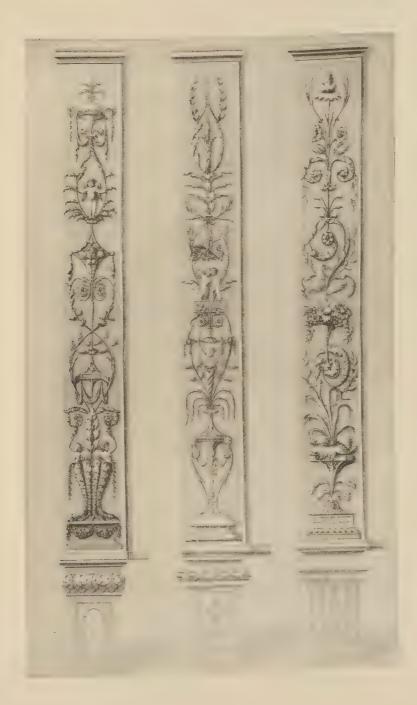
PLATE LXXV.

(Thomas Sheraton. "An Accompaniment" to "The Cabinet-Maker and Upholsterer's Drawing Book." 4to. Lond. 1793–94. Plate XIII.)

Pilasters for Commodes.

"These may be painted, inlaid, or gilt in gold behind glass, and the glass being then bedded in the pilaster, it is secure, and has a good effect."





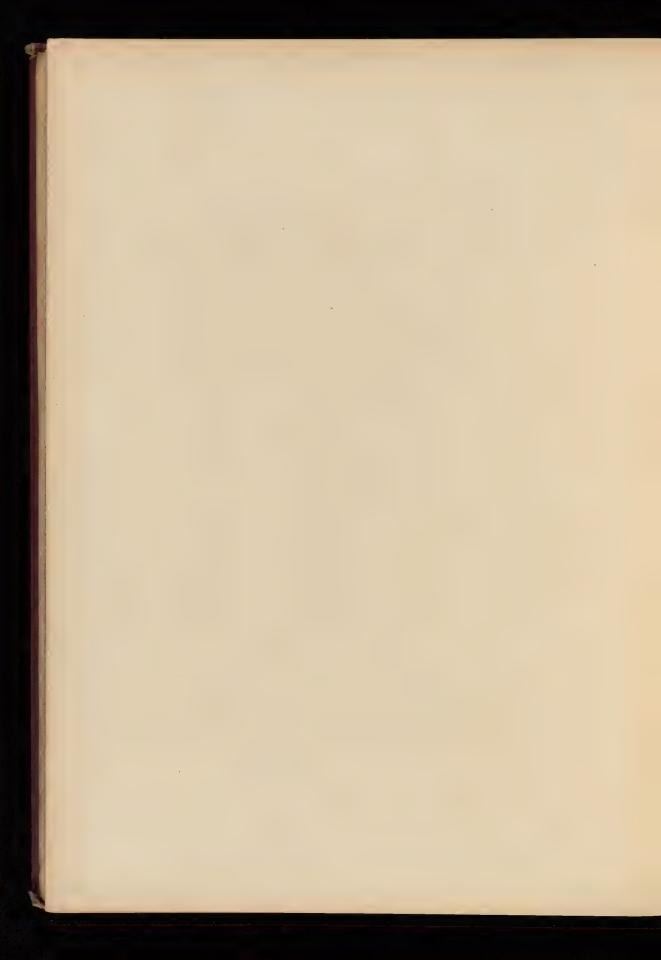


PLATE LXXVI.

(George Richardson. "A Book of Ceilings, composed in the style of the Antique Grotesque." Forty-Eight Plates. Folio. Lond. 1776. Plate VII.)

Ante Room.

"This picture represents three Nymphs sacrificing to the god Terminus."





PLATE LXXVII.

(George Richardson. "A Book of Ceilings, composed in the style of the Antique Grotesque." Forty-Eight Plates. Folio. Lond. 1776. Plate XVII.)

Dining Room.

"This ceiling is executed for the Right Hon. Sir Lawrence Dundas, Bart., Edinburgh."

"The middle picture exhibits a feast of the Gods, attended by Ganymede and Hebe. In the circles of the end compartments are introduced various Bacchanalian figures, after the manner of antique bas-reliefs."





PLATE LXXVII.

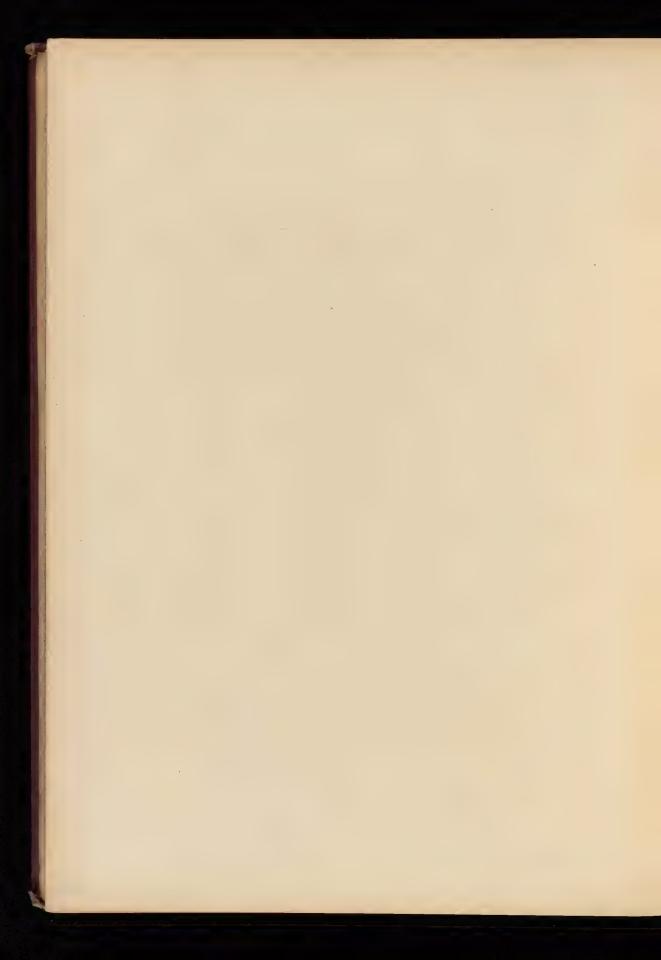


PLATE LXXVIII.

(George Richardson. "A Book of Ceilings, composed in the style of the Antique Grotesque." Forty-Eight Plates. Folio. Lond. 1776. Plate XXII.)

Supper Room.

"The circular picture in the middle represents the feast of Marc Antony and Cleopatra. In the four oblong panels are represented different remarkable passages in the lives of those renowned lovers. The Nymphs in the four circles on the diagonal lines may be painted in clair-obscur, on light-coloured grounds."

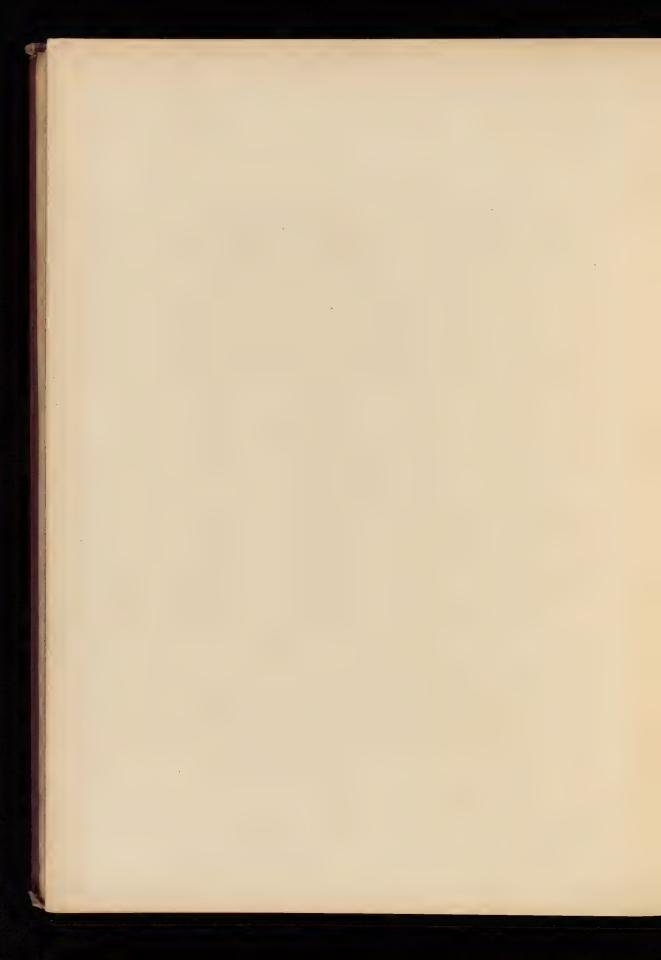






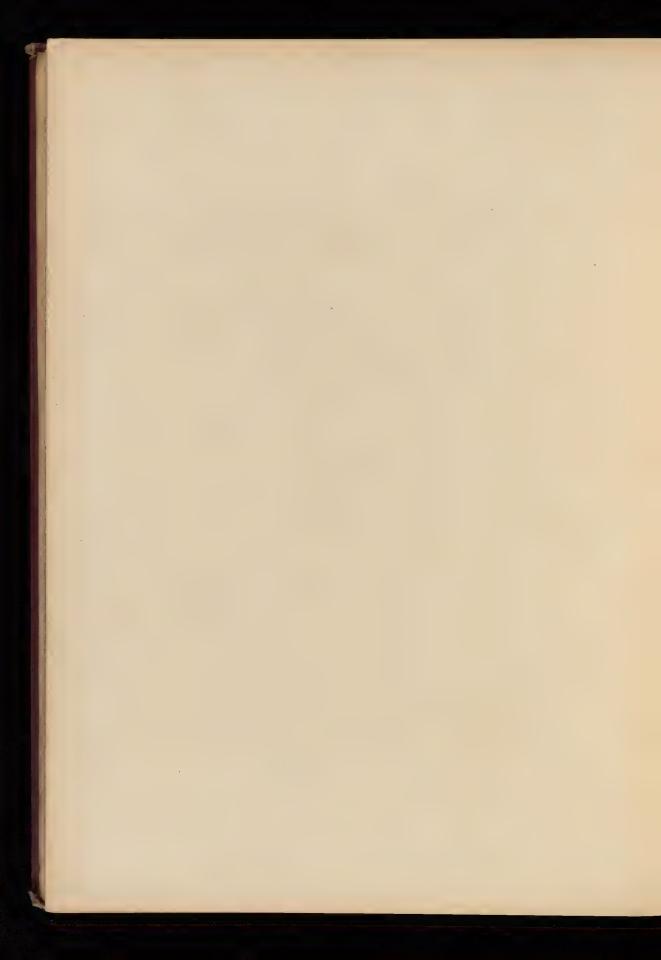


PLATE LXXIX.

(George Richardson. "A Book of Ceilings, composed in the style of the Antique Grotesque." Forty-Eight Plates. Folio. Lond. 1776. Plate XXIV.)

Drawing Room.

"The picture in the centre is a representation of the three Graces sacrificing to Hymen. In the eight small circles inscribed in square panels, are represented boys holding various emblems of love; these may be painted in clair-obscur, as likewise the boys and griffins within the semicircles."





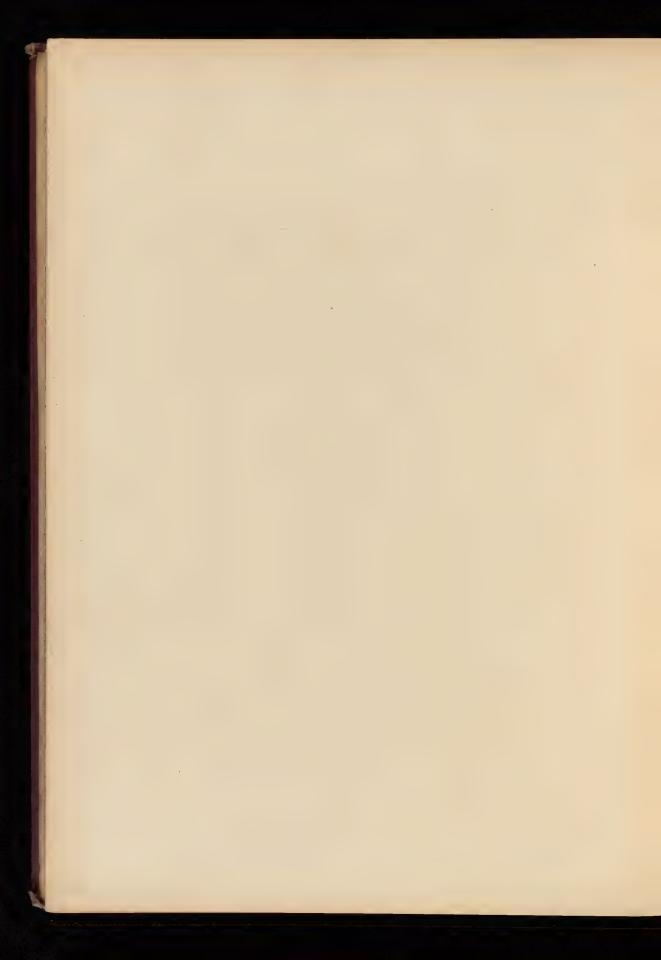


PLATE LXXX.

(George Richardson. "A Book of Ceilings, composed in the style of the Antique Grotesque." Forty-Eight Plates. Folio. Lond. 1776. Plate XXIX.)

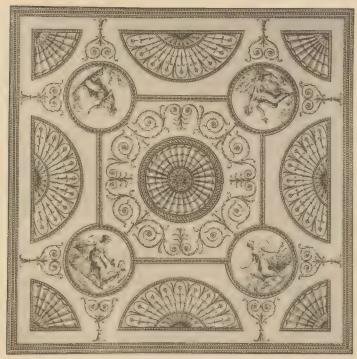
Dining Room.

"The four pictures in this ceiling are emblematical representations of the four seasons of the year, with their different attributes. The boys sitting on lions in the two circles of the end compartment may be painted in clair-obscur."



PLATE LXXX.









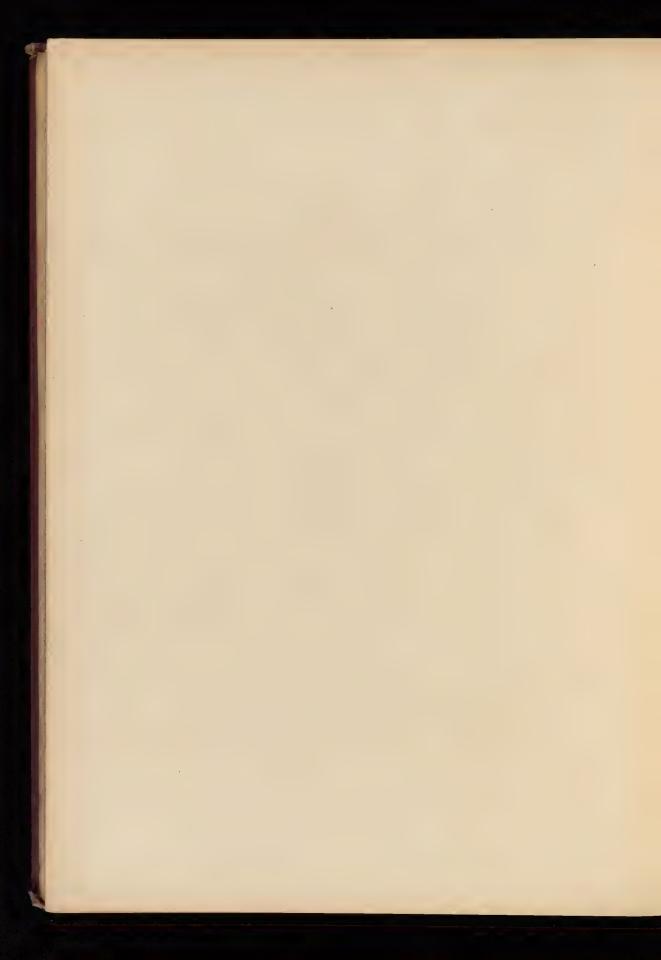
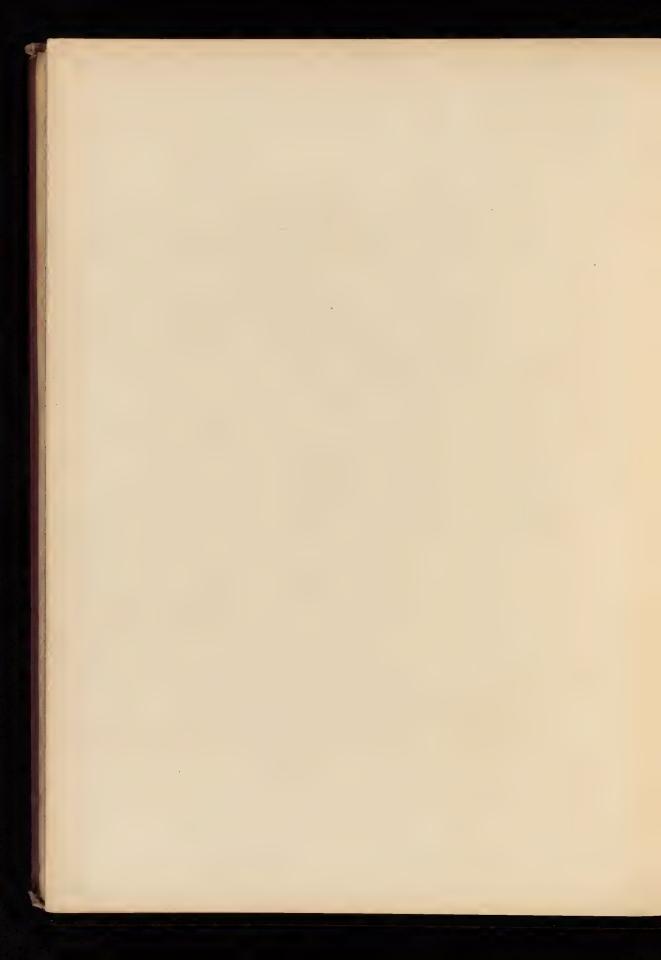


PLATE LXXXI.

(George Richardson. "A Book of Ceilings, composed in the style of the Antique Grotesque." Forty-Eight Plates. Folio. Lond. 1776. Plate XXXIII.)

Hall.

"The centre picture exhibits Thetis entreating Vulcan to make the armour of Achilles. In the four lesser circles are Sea Nymphs. The trophies in the semicircles are in allusion to the subject in the centre picture. The grotesque figures in the oblong panels round the bows at each extremity may be painted in clair-obscur."





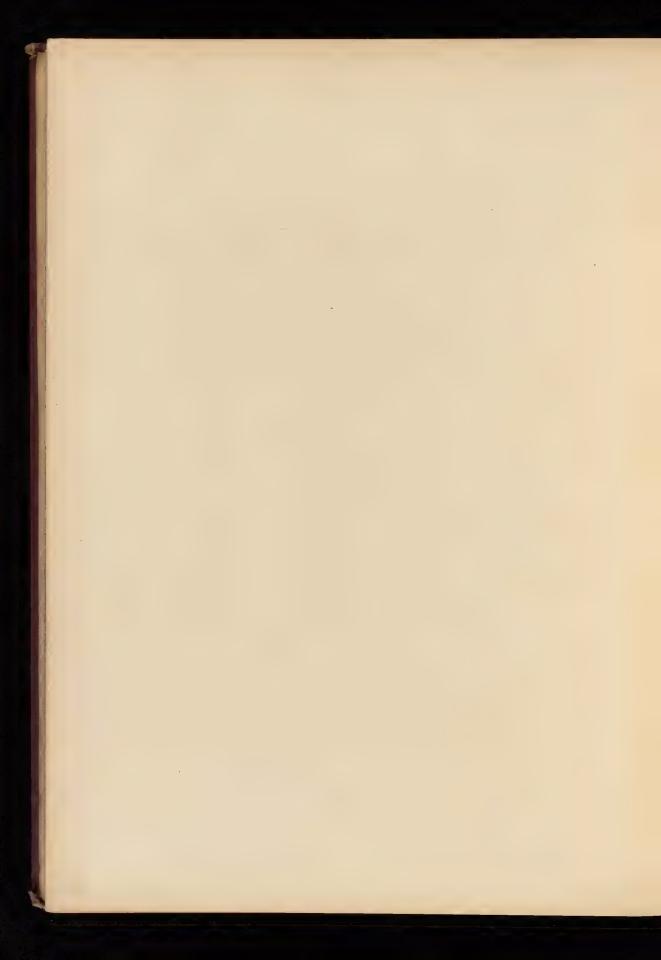


PLATE LXXXII.

(George Richardson. "A Book of Ceilings, composed in the style of the Antique Grotesque." Forty-Eight Plates. Folio. Lond. 1776. Plate XXXVII.)

Vestibule.

"Venus showing Æneas the arms which Vulcan had made at her request. The pictures or bas-reliefs in the semicircles, representing groups of boys amusing themselves with various pieces of antique armour; and the trophies in the square panels are in allusion to the principal subject in the centre of the ceiling."

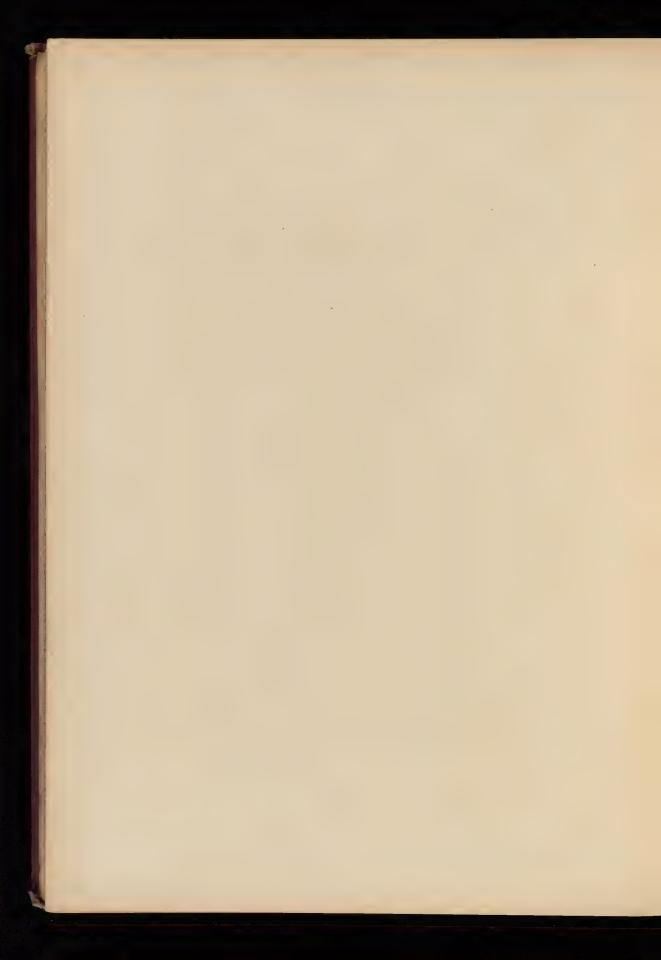


PLATE LXXXII.

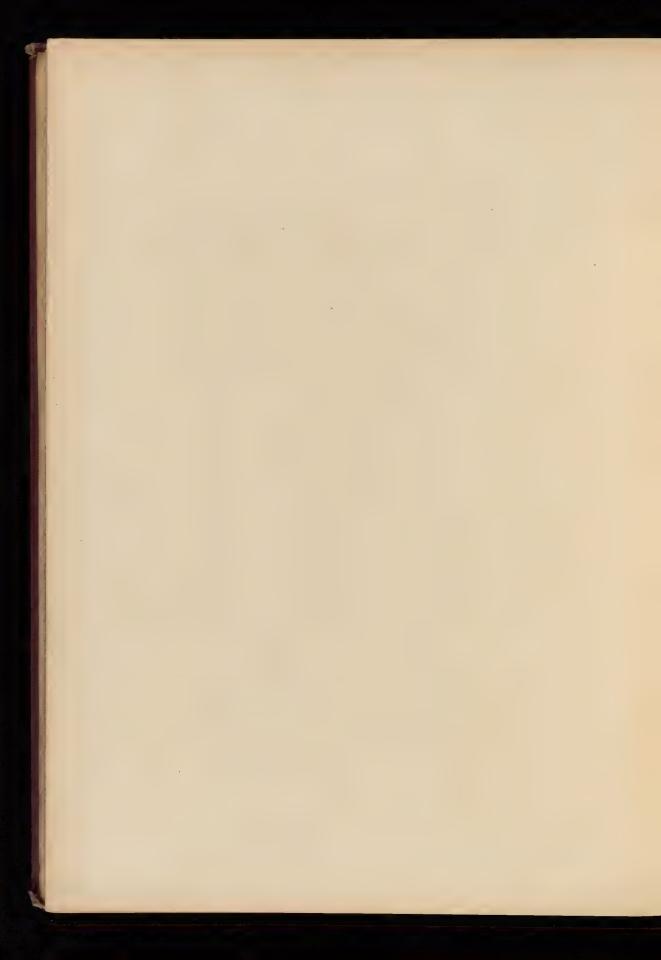
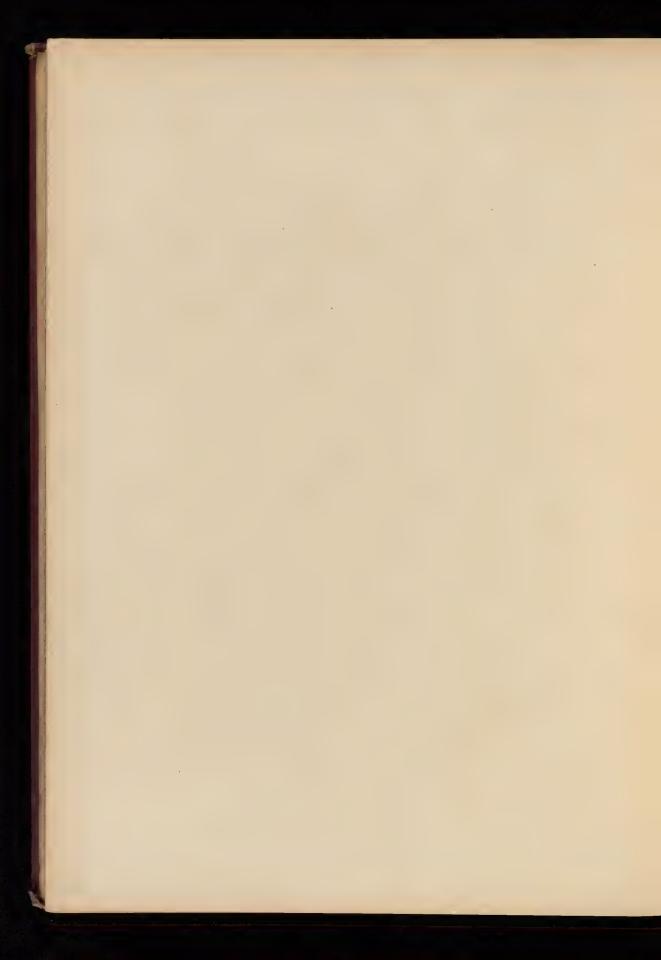


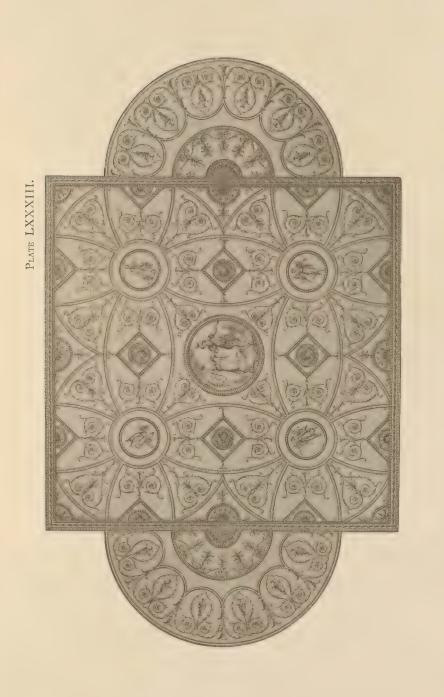
PLATE LXXXIII.

(George Richardson. "A Book of Ceilings, composed in the style of the Antique Grotesque." Forty-Eight Plates. Folio. Lond. 1776. Plate XLIII.)

Ante-Chamber.

"The picture in the centre represents Medea delivering the soporiferous herbs to Jason, by means of which he was to overcome the dragon. The figures in flying attitudes, in the four smaller circles, are emblematical representations of Fame, Victory, Peace, and Plenty."





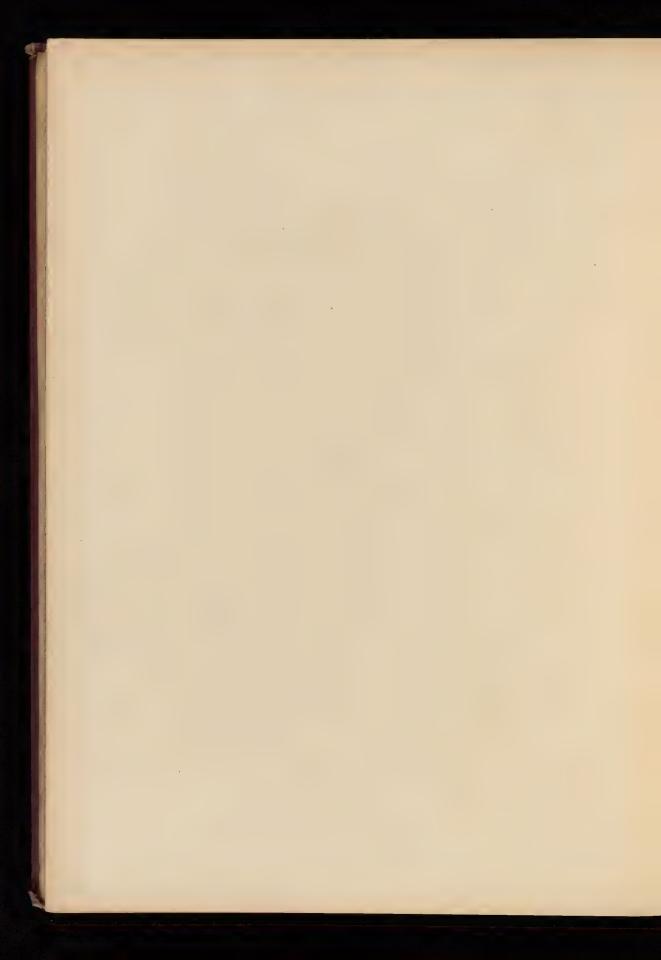


PLATE LXXXIV.

(George Richardson. "A Book of Ceilings, composed in the style of the Antique Grotesque." Forty-Eight Plates. Folio. Lond. 1776. Plate XLVII.)

An Arched Ceiling for a Saloon.

"The three circular pictures exhibit Achilles offering a libation at the departure of Patrocles, for his success and safe return from the field of battle. Thetis, hearing the lamentations of her son for the loss of Patrocles, comes with her nymphs to comfort him; and in the middle circle is represented the funeral feast of that prince.

"The eight pictures in the oblong panels are representations of the funeral games instituted by Achilles in honour of Patrocles. These games are—the chariot race; the fight of the cestus; the wrestling; the foot race; the single combat; the discus; the shooting with bows and arrows; and throwing the javelin, as described in Homer's 'Iliad.'

"The four circles near the extremities contain emblematical representations of Honour, Immortality, Magnanimity, and Heroic Virtue."

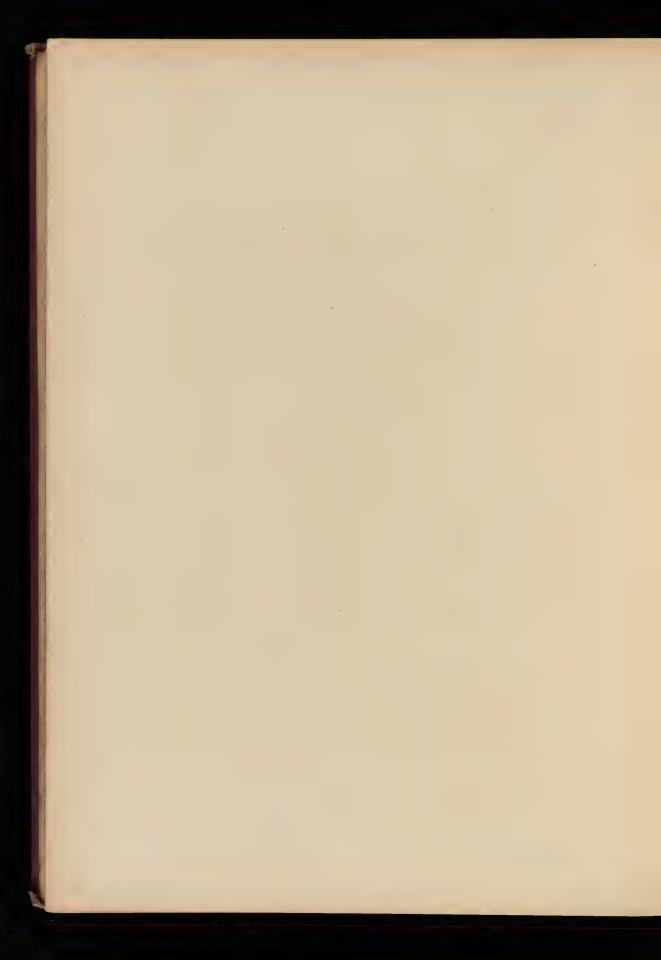


PLATE LXXXIV.

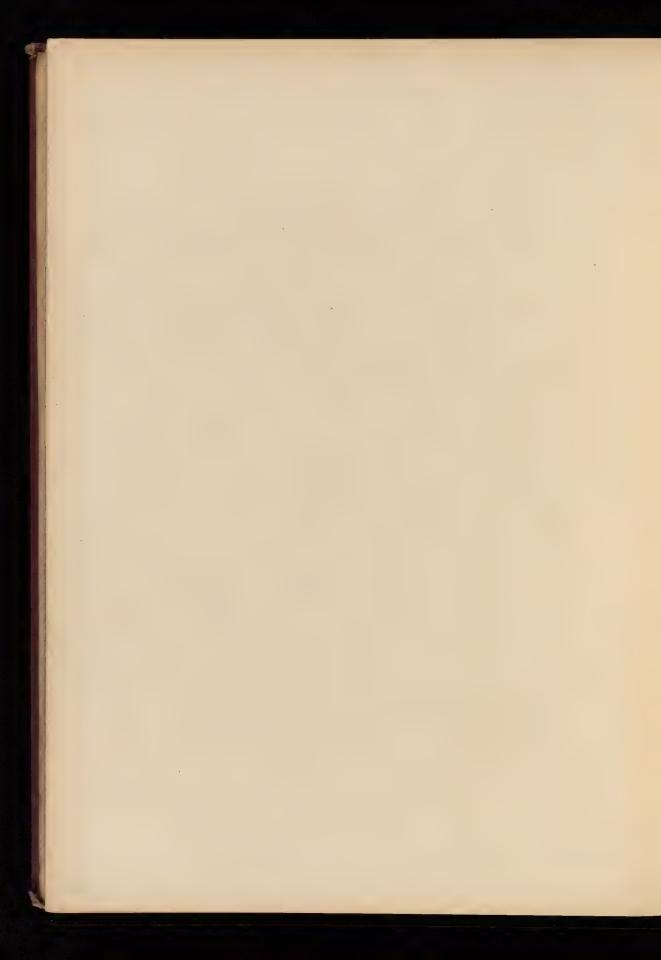
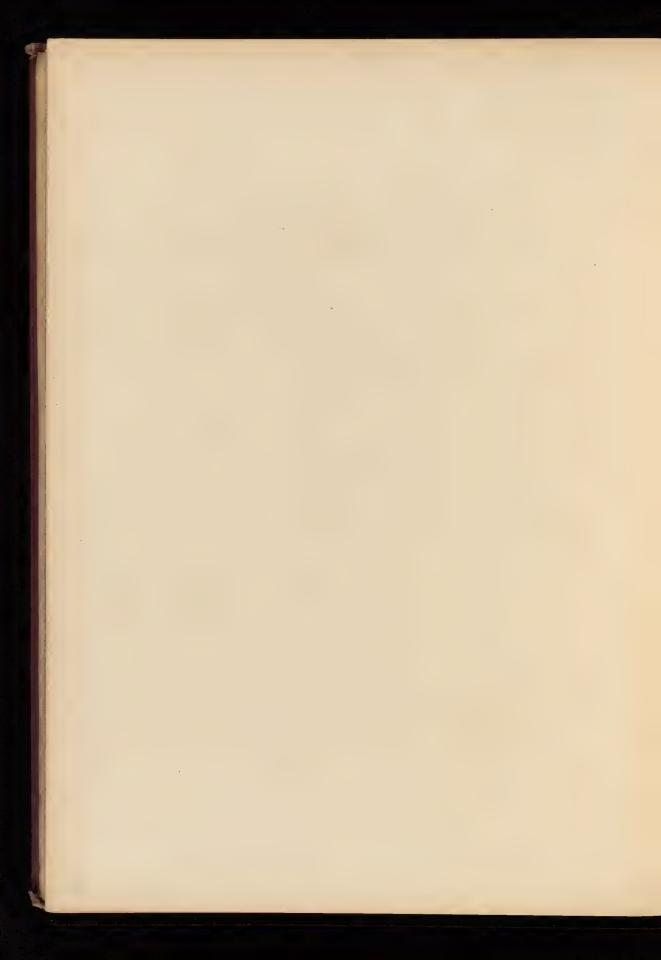


PLATE LXXXV.

(George Richardson. "A New Collection of Chimney Pieces Ornamented in the style of the Etruscan, Greek, and Roman Architecture." Thirty-Six Designs. Folio. Lond. 1781. Plate IV.)

"The emblems of Neptune are displayed through the whole of this design. In the centre of the tablet, Cupid is represented riding in a coach, drawn by dolphins, accompanied by different genii, sporting with tritons and sea-monsters; the pilasters are ornamented with sea-nymphs standing on shells; in the panels below them are dolphins, and in those above is Neptune's trident encircled with sea-weeds; the heads in the circles are intended for river gods."



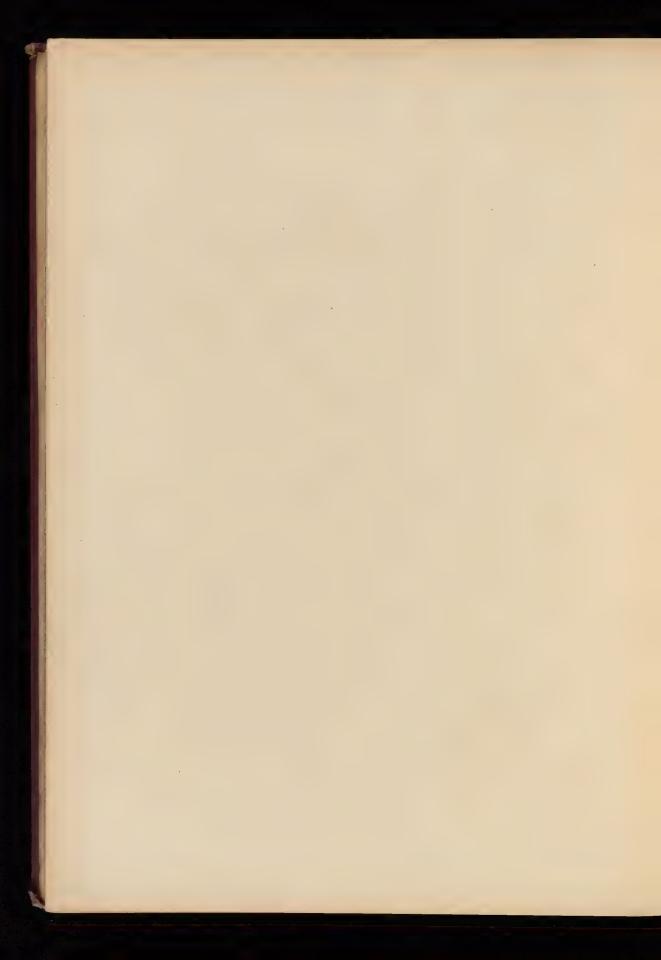
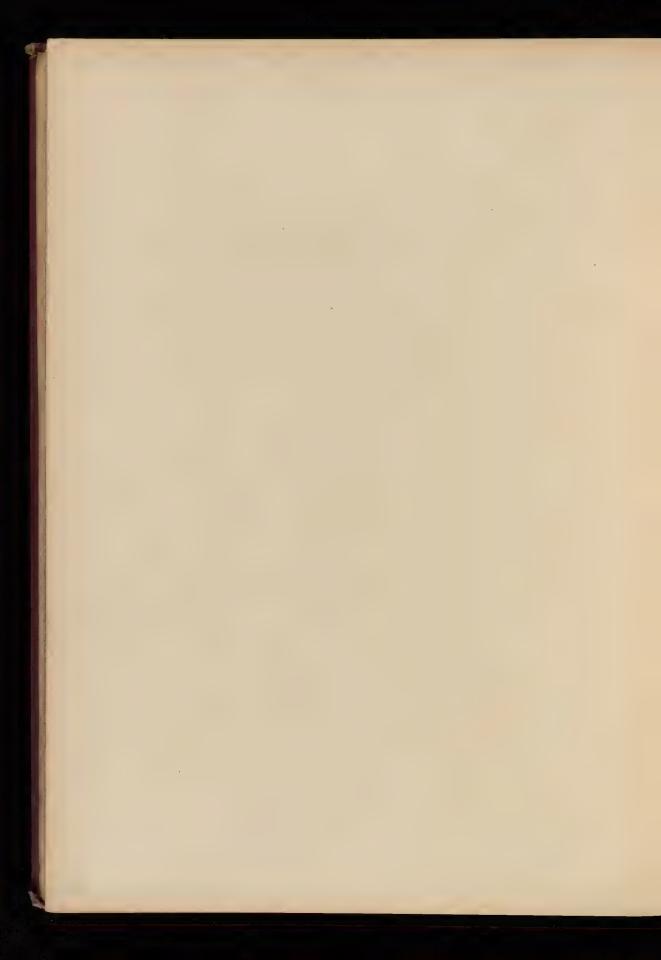
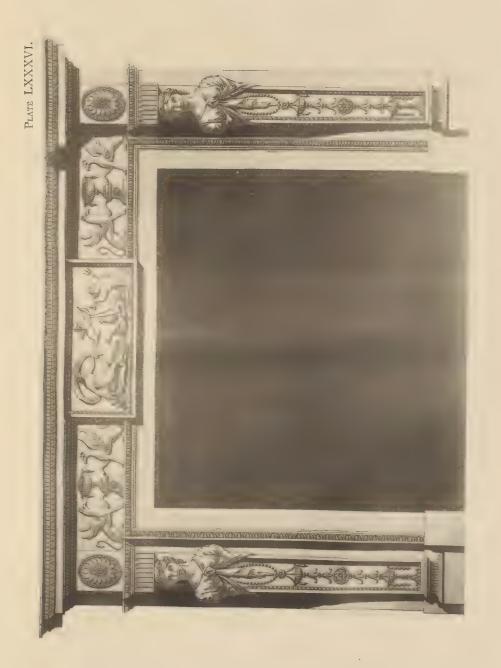


PLATE LXXXVI.

(George Richardson. "A New Collection of Chimney Pieces Ornamented in the style of the Etruscan, Greek, and Roman Architecture." Thirty-Six Designs. Folio. Lond. 1781. Plate V.)

"A triumph of Venus is represented in the tablet of this design. She is sitting in a shell drawn by dolphins, guided by Cupid in the air, and accompanied by a Triton blowing his shell trumpet, and holding Neptune's trident. The plain grounds round the pilasters with Termes may be of variegated colours, but all the rest should be of pure white marble."





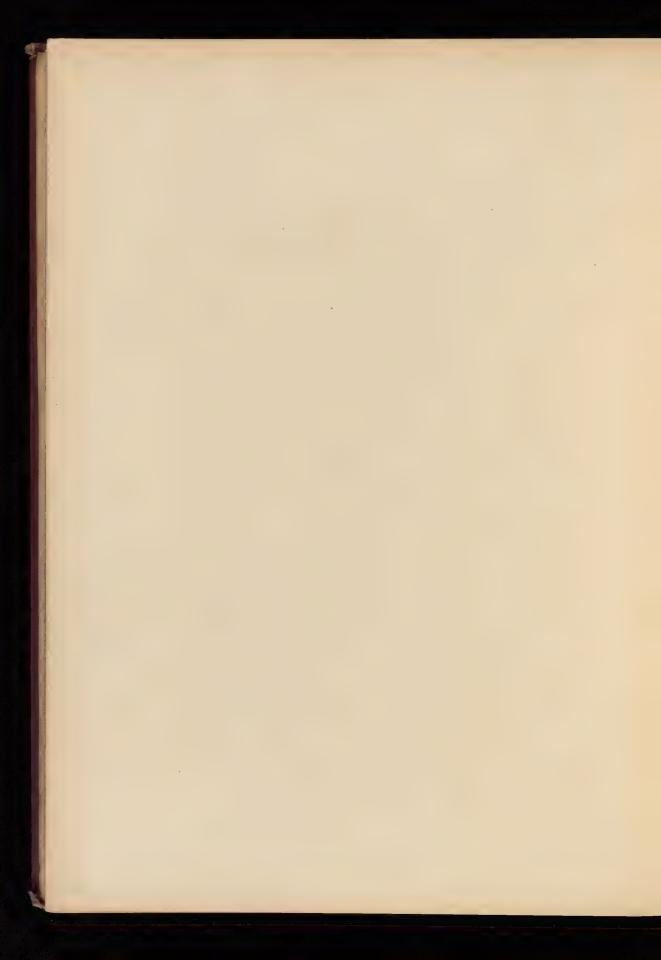
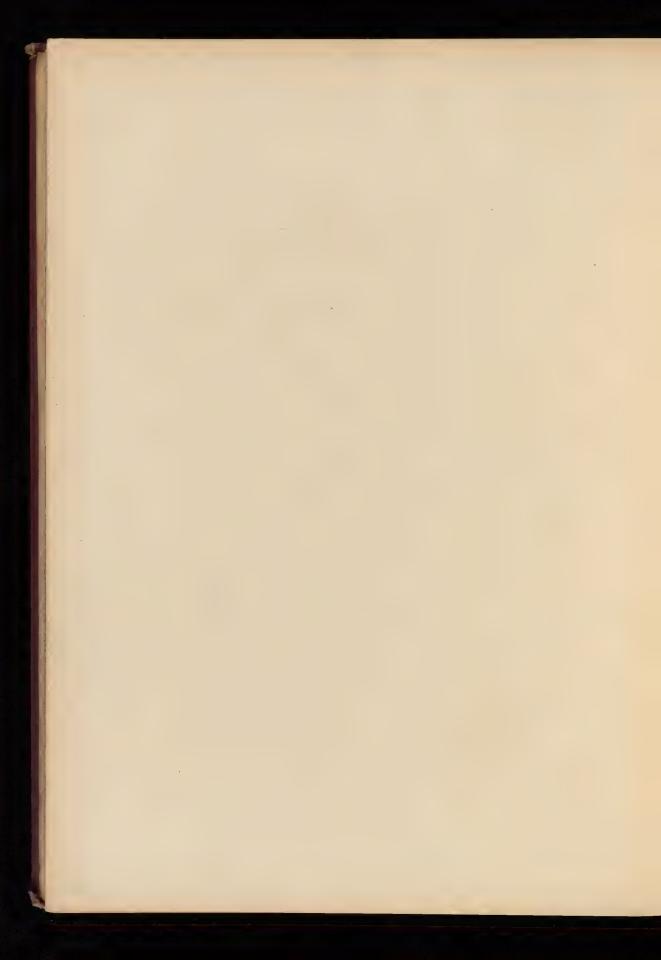
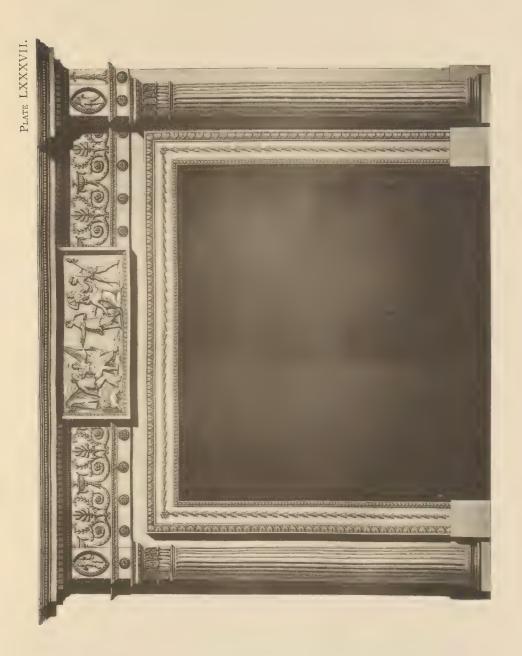


PLATE LXXXVII.

(George Richardson. "A New Collection of Chimney Pieces Ornamented in the style of the Etruscan, Greek, and Roman Architecture." Thirty-Six Designs.. Folio. Lond. 1781. Plate VI.)

"The columns may be done in scagliola, and the plain grounds round them and the architrave might be of brocatello, or antique green. The tablet represents a feast of Bacchus and Ariadne; the two boys in the almond panels over the columns are emblematical of Love and Friendship."





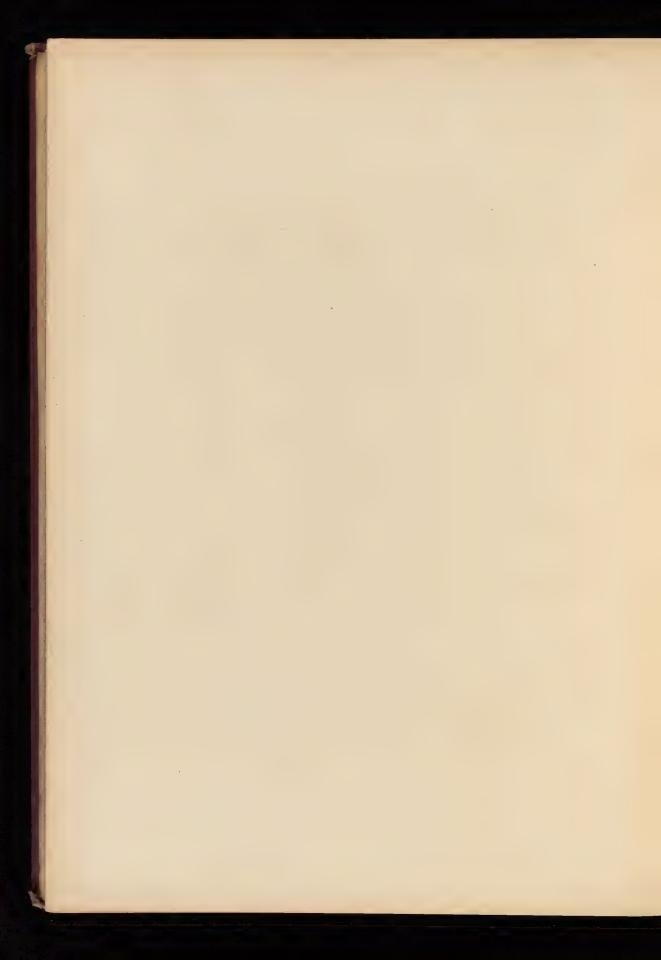
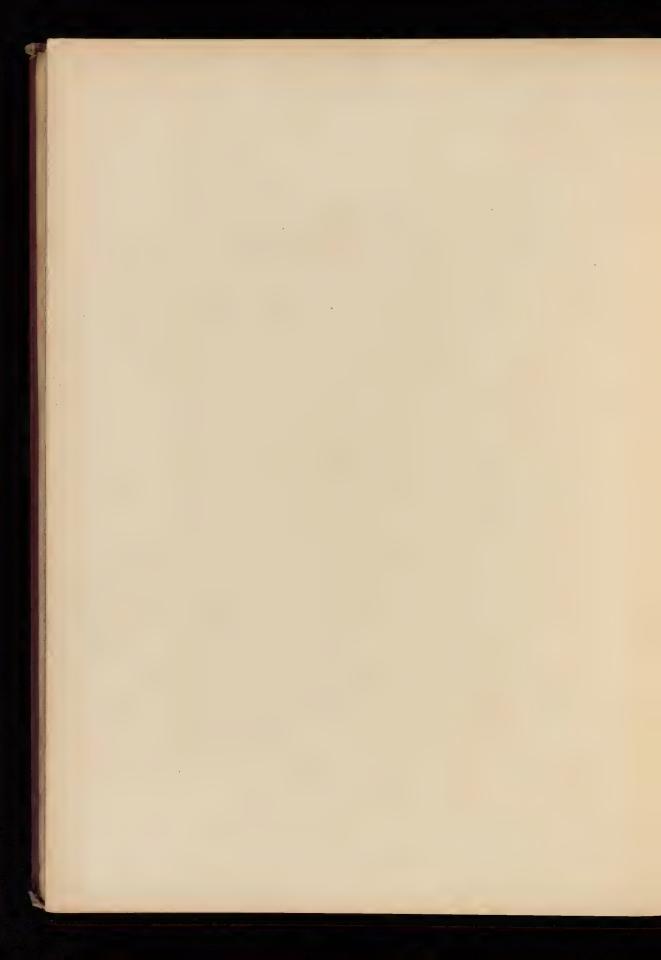


PLATE LXXXVIII.

(George Richardson. "A New Collection of Chimney Pieces Ornamented in the style of the Etruscan, Greek, and Roman Architecture." Thirty-Six Designs. Folio. Lond. 1781. Plate X.)

"The shafts of the columns might be done in scagliola, and the Corinthian capitals and bases in white marble; the grounds of the ornaments in the frieze may be of variegated colours, and also those round the columns. The boys sporting with festoons of fruit and flowers are expressive of festivity."



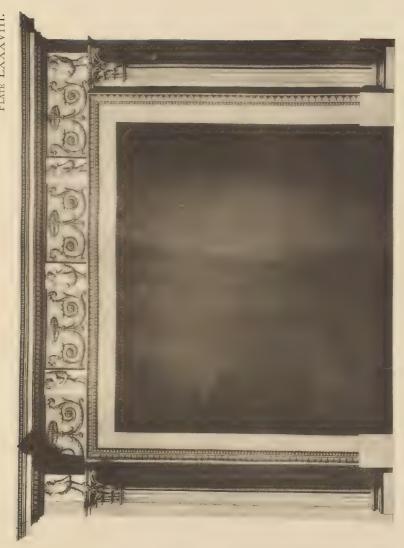


PLATE LXXXVIII.

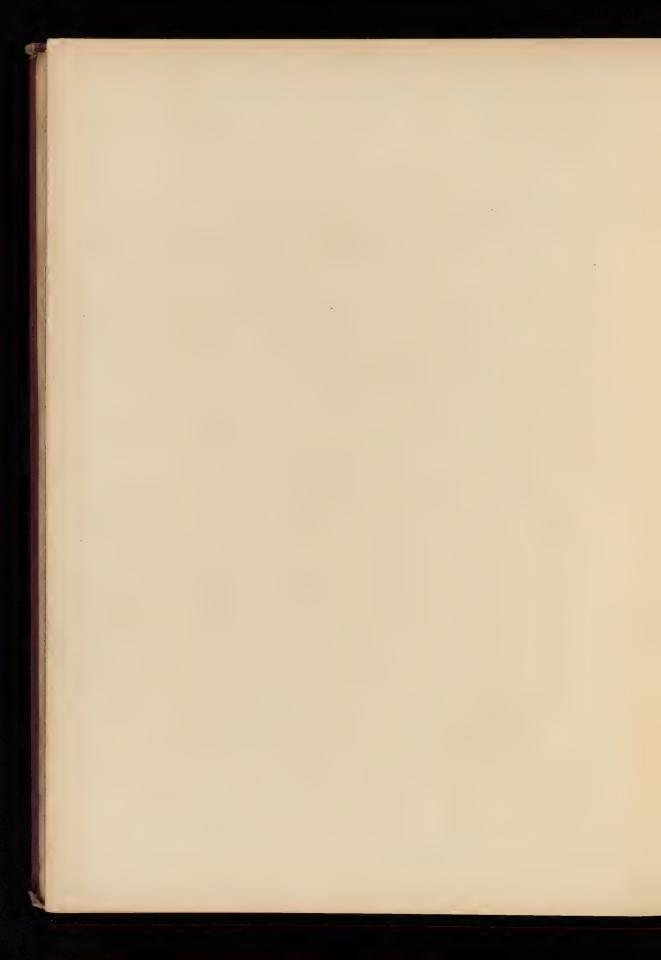
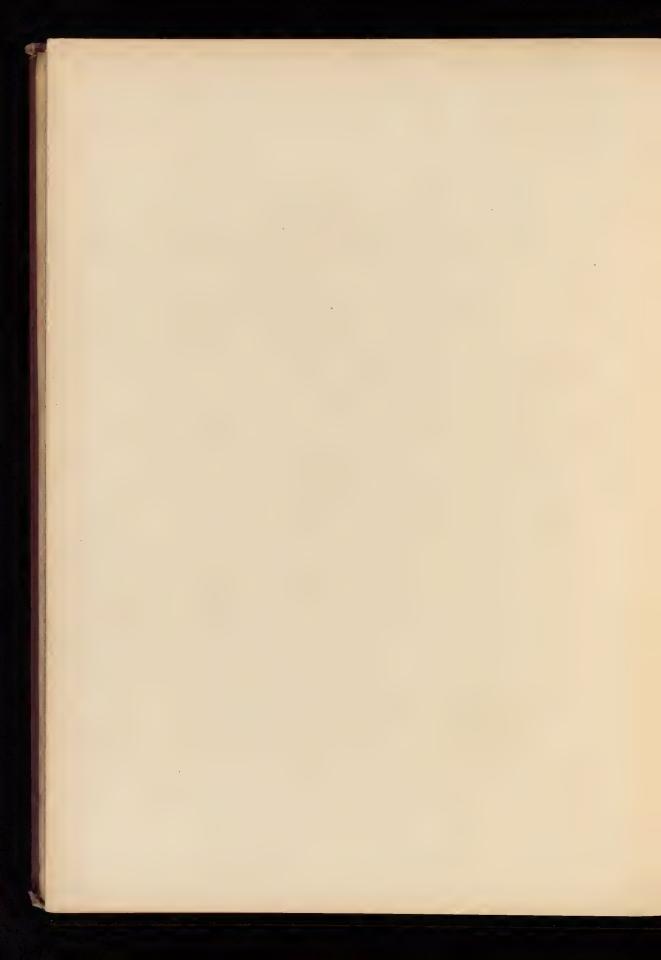
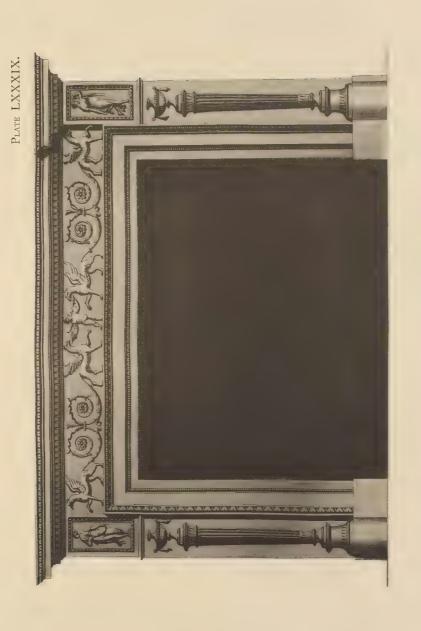


PLATE LXXXIX.

(George Richardson. "A New Collection of Chimney Pieces Ornamented in the style of the Etruscan, Greek, and Roman Architecture." Thirty-Six Designs. Folio. Lond. 1781. Plate XXI.)

"The two figures in the pilasters represent Flora, the goddess of flowers, and Terpsichore, the dancing muse; the boy in the frieze feeding the Griffins alludes to hospitality and entertainment; if the grounds of the back pilasters were of antique yellow, it would relieve the vases with the termes and pedestals."





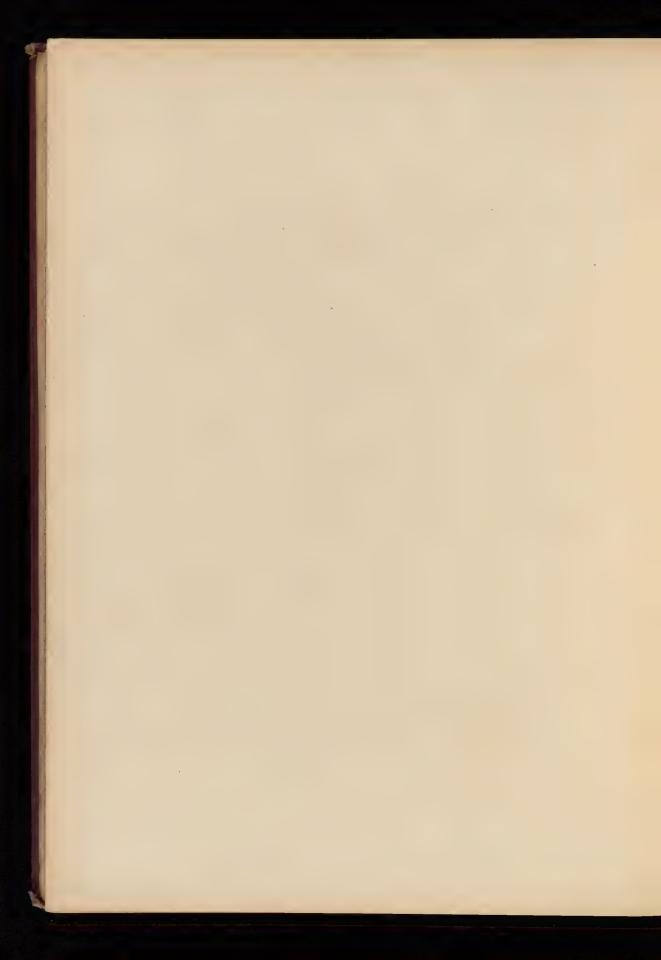
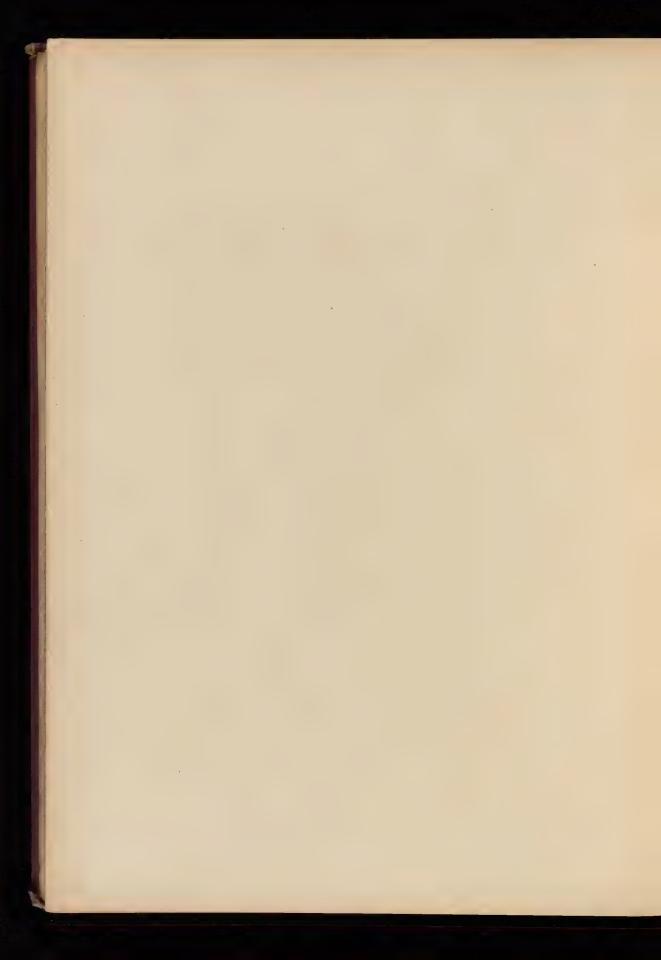
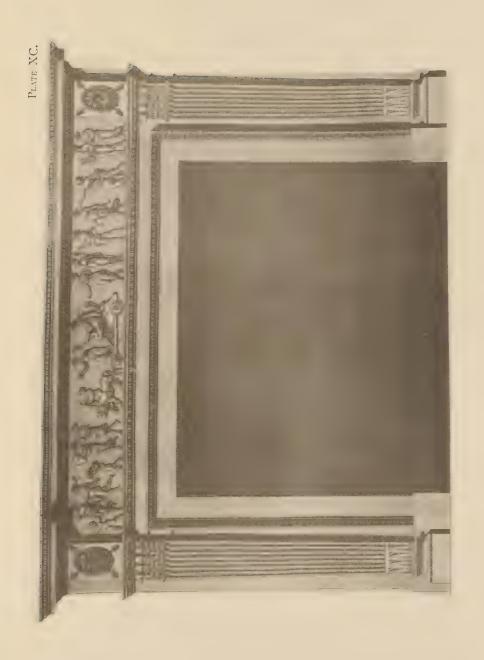


PLATE XC.

(George Richardson. "A New Collection of Chimney Pieces Ornamented in the style of the Etruscan, Greek, and Roman Architecture." Thirty-Six Designs. Folio. Lond. 1781. Plate XXIV.)

"The frieze represents a triumph of Bacchus with his attendants. Coloured grounds might be introduced round the pilasters and architrave, either of jasper, brocatello, or antique green, whichever best suits the colours of the room; and the flutings of the pilasters may be inlaid with the same."





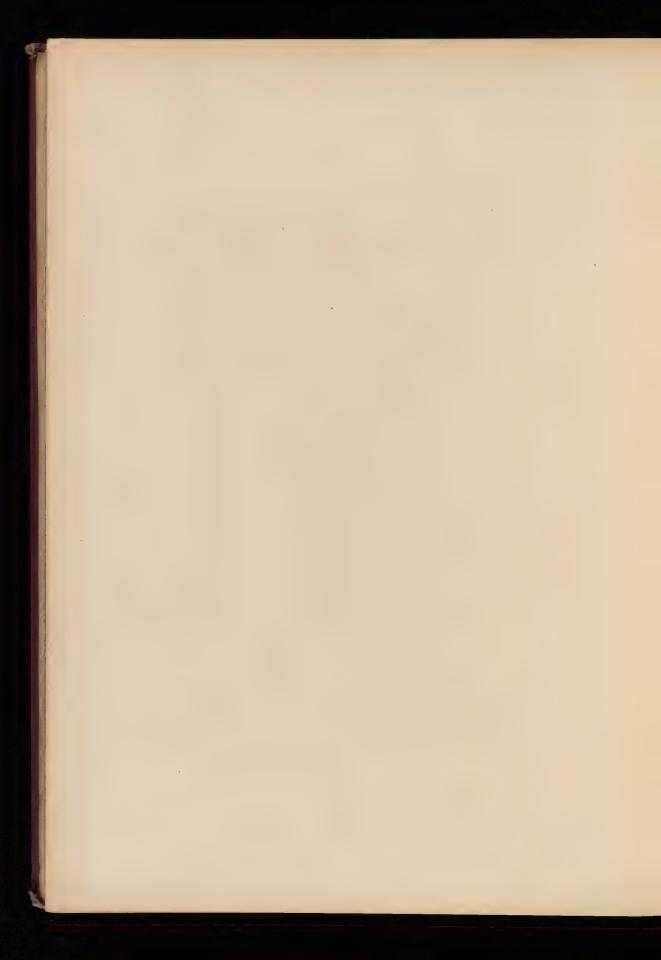


PLATE XCI.

(George Richardson. "A New Collection of Chimney Pieces Ornamented in the style of the Etruscan, Greek, and Roman Architecture." Thirty-Six Designs. Folio. Lond. 1781. Plate XXV.)

"Were the ground of the tablet to be antique green or sienna, the boys and festoons of vines should be of pure white marble. This design would have a very good effect if executed in wood with the ornaments in painting; in this case the antique heads in the almond panels might be chiaro 'scuro on dark grounds."

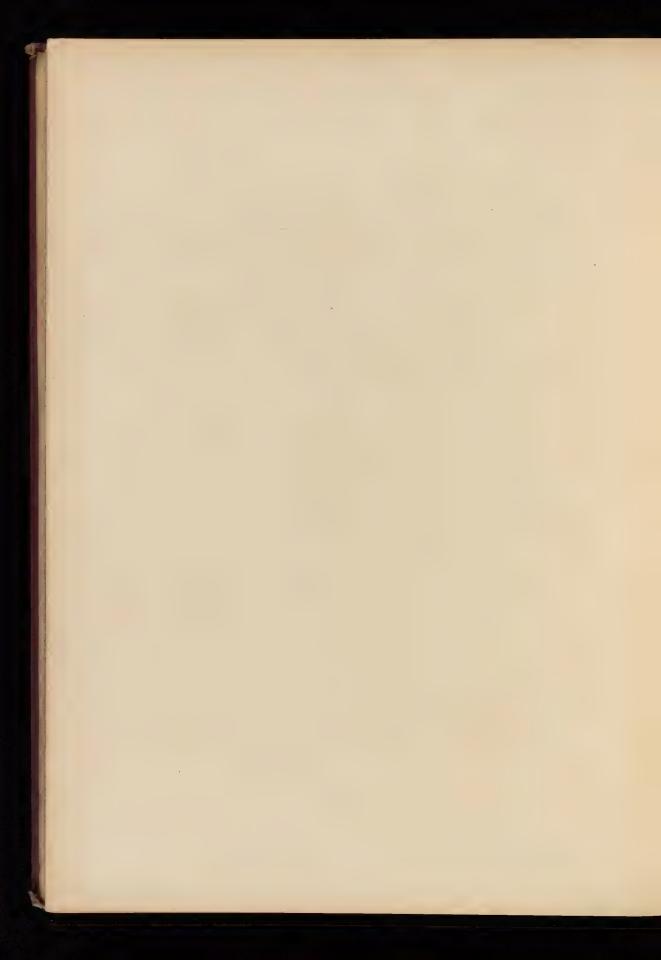




PLATE XCI.

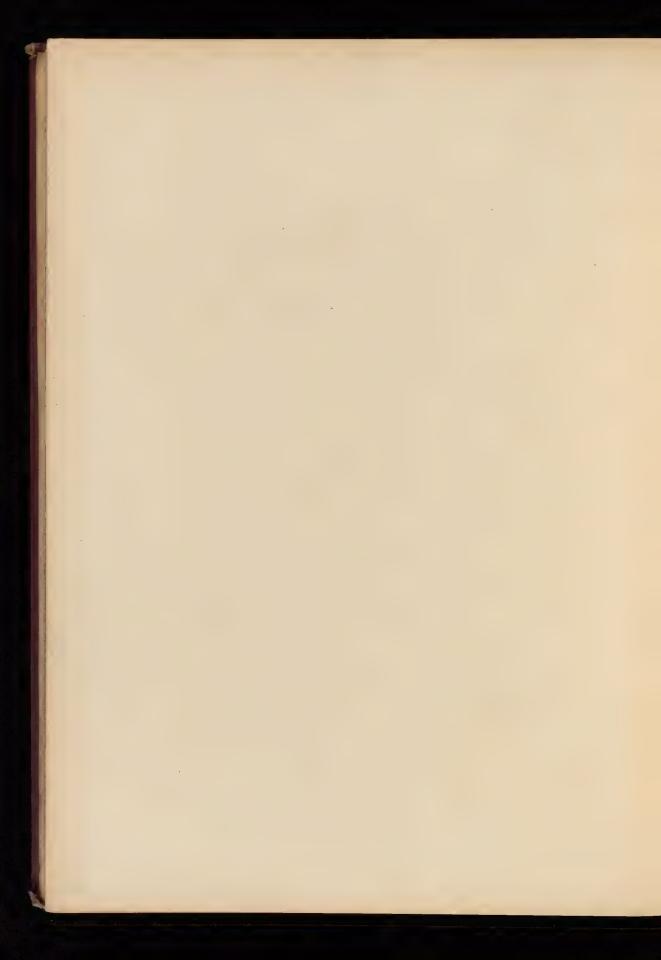
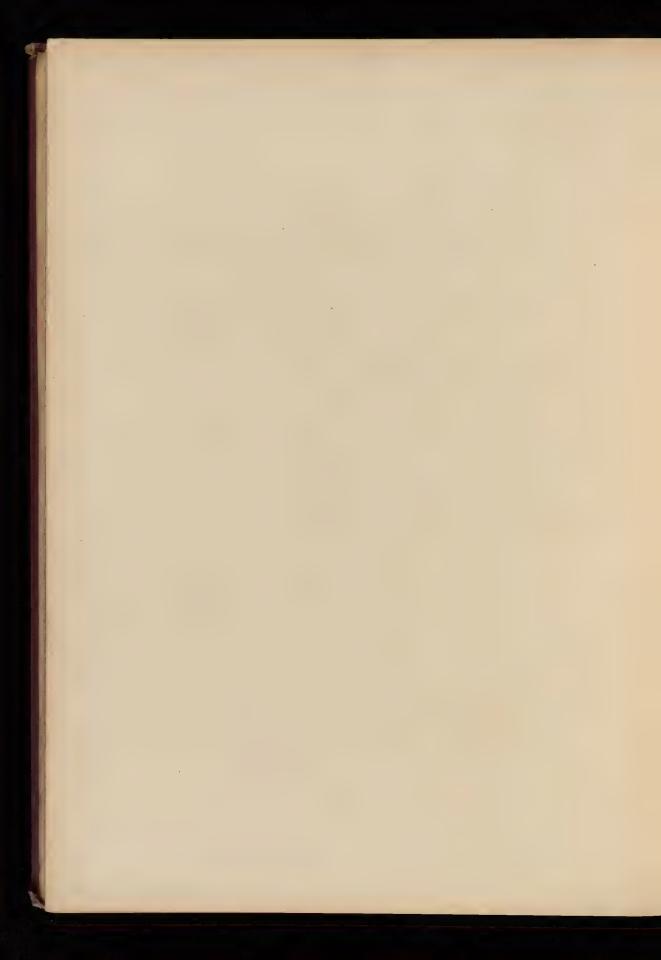


PLATE XCII.

(George Richardson. "A New Collection of Chimney Pieces Ornamented in the style of the Etruscan, Greek, and Roman Architecture." Thirty-Six Designs. Folio. Lond. 1781. Plate XXXII.)

"The two figures are emblematical of night and morning. This chimney may be all of marble, or the fluting may be inlaid with brocatello or sienna, and the honey-suckle ornaments might be painted in Etruscan colours, on a white ground."





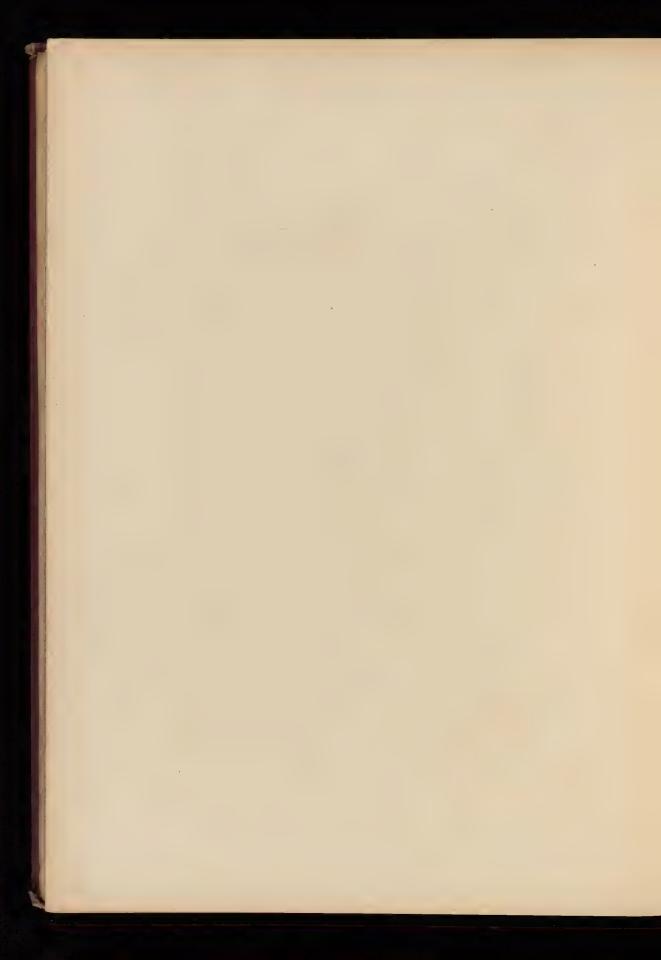
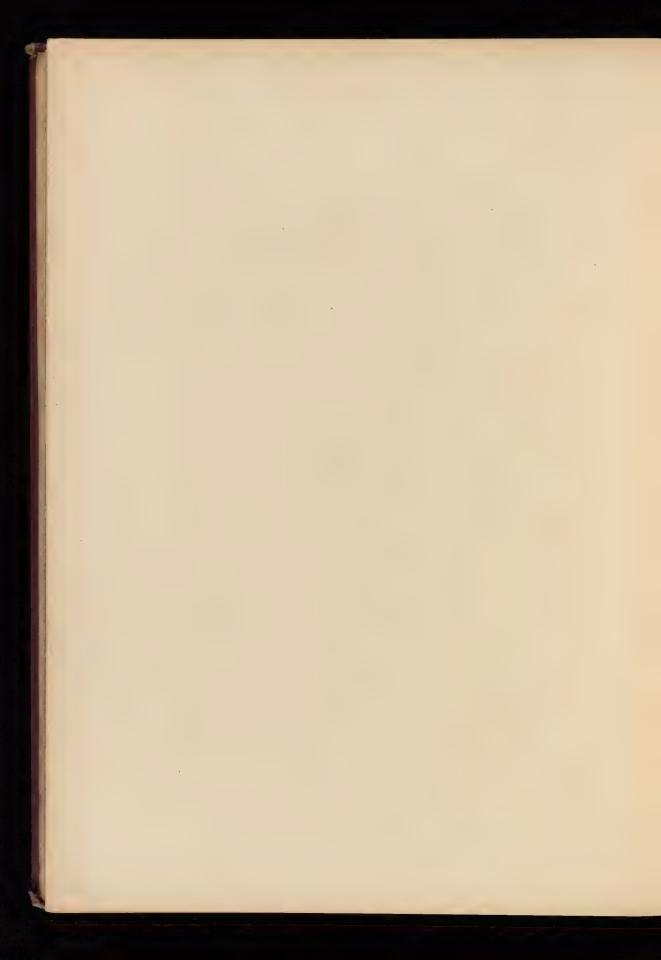


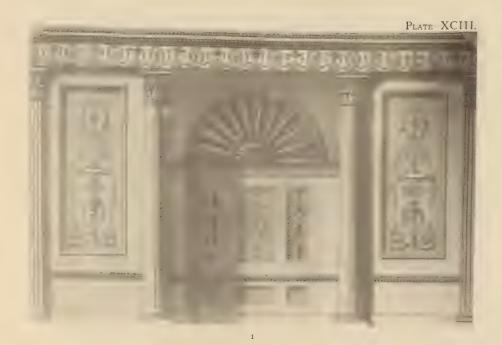
PLATE XCIII.

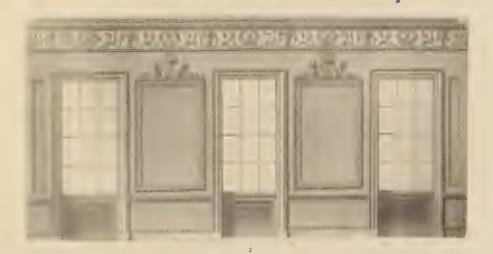
(George Richardson. "New Designs in Architecture, consisting of Plans, Elevations, and Sections for Various Buildings." Forty-Four Plates. Folio. Lond. 1792. Plate XLI.)

Fig. 1. "Section of one End of the Parlour."

Fig. 2. "Section of the Window-Side of the Dining Room."







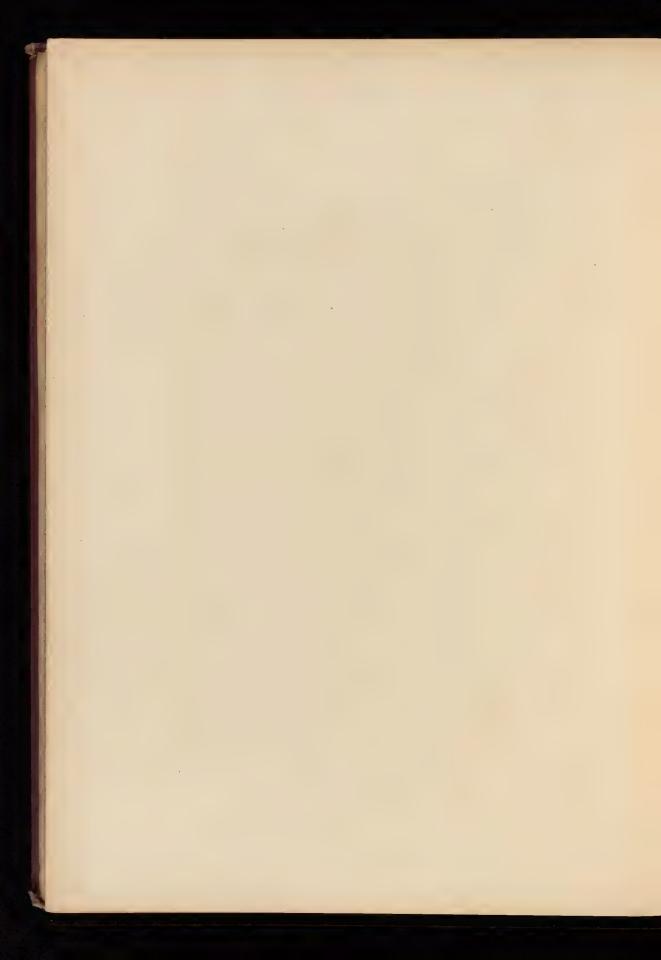
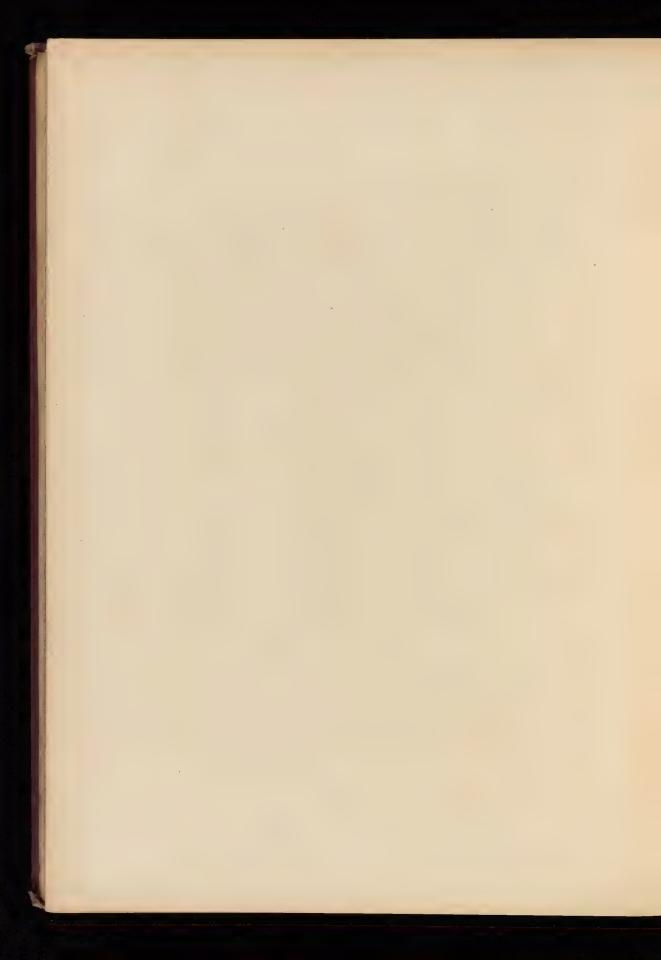


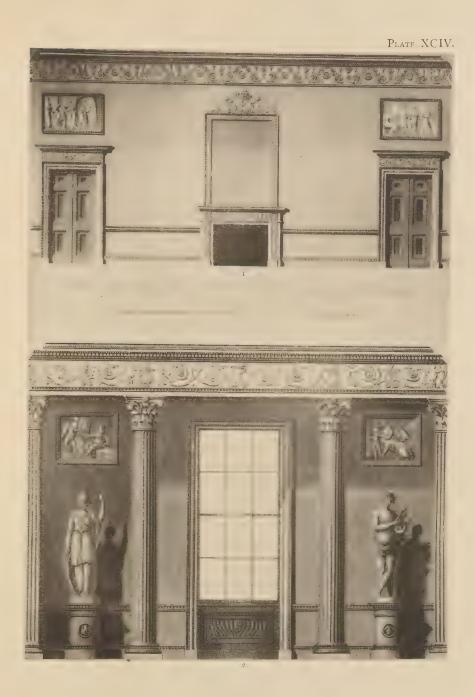
PLATE XCIV.

(George Richardson. "New Designs in Architecture, consisting of Plans, Elevations, and Sections for Various Buildings." Forty-Four Plates. Folio. Lond. 1792. Plate XLII.)

Fig. 1. "Section of the Chimney Side of the best Drawing-Room."

Fig. 2. "Section of one End of the Music-Room."





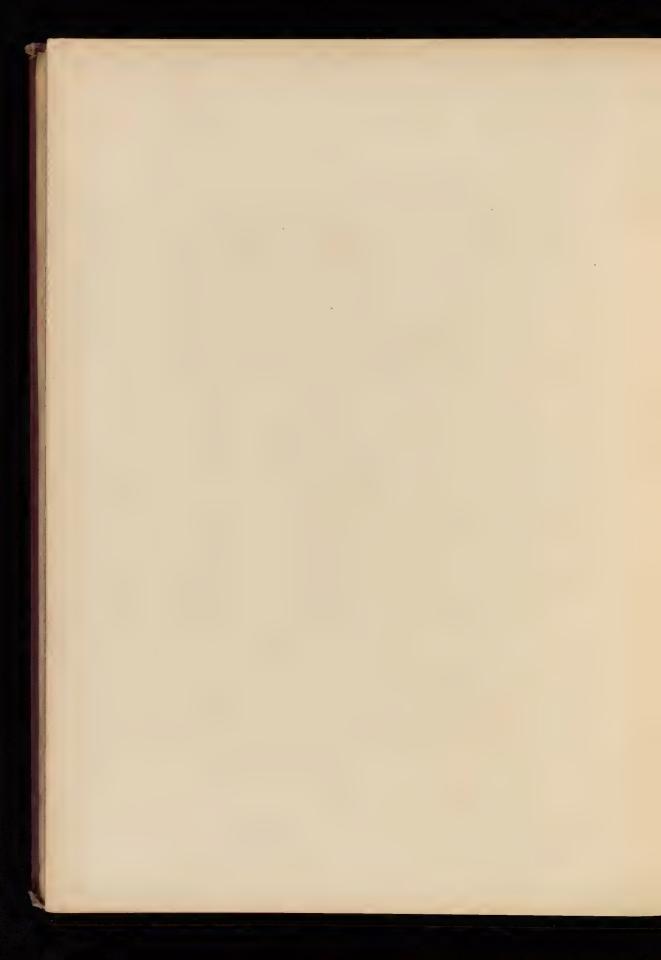


PLATE XCV.

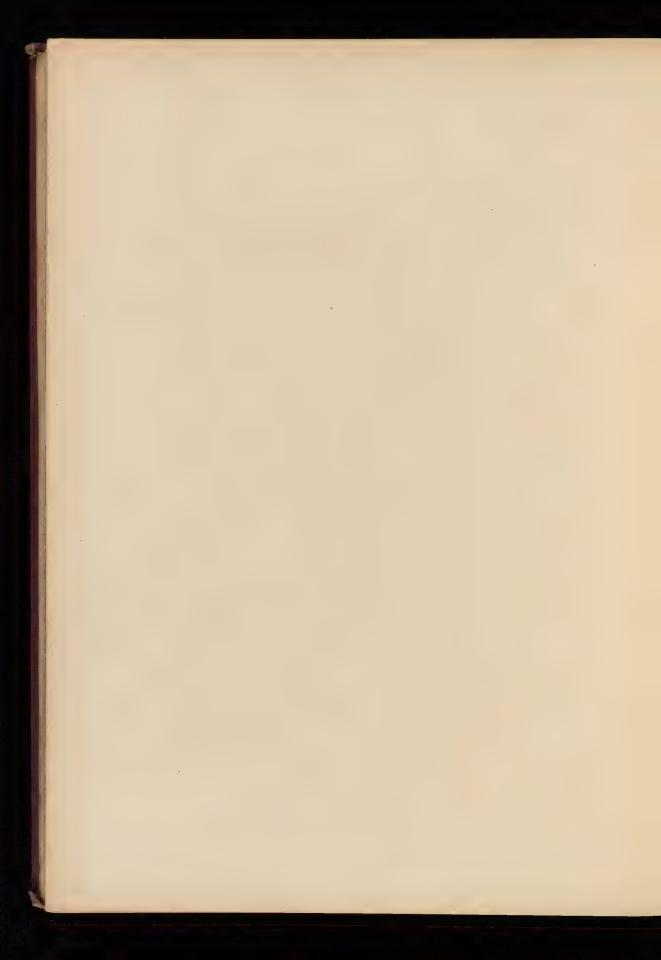
(George Richardson. "New Designs in Architecture, consisting of Plans, Elevations, and Sections for Various Buildings." Forty-Four Plates. Folio. Lond. 1792. Plate XLIII.)

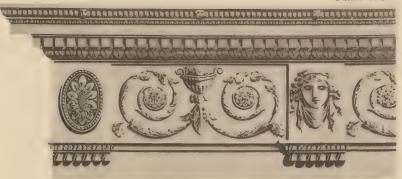
Entablatures.

Fig. 1. "Entablature of the Hall."

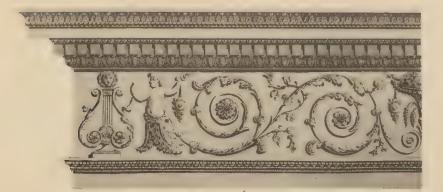
Fig. 2. "Cornice and Frieze of the Parlour."

Fig. 3. "Entablature of the Music-Room."









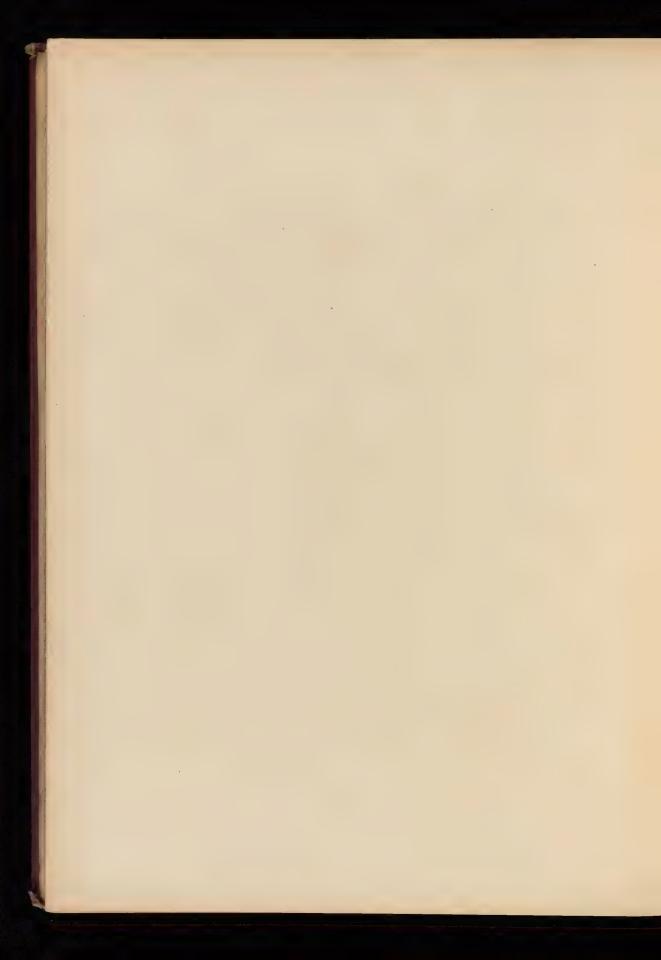


PLATE XCVI.

(George Richardson. "New Designs in Architecture, consisting of Plans, ELEVATIONS, AND SECTIONS FOR VARIOUS BUILDINGS." Forty-Four Plates. Folio. Lond. 1792. PLATE XLIV.)

Capitals of Columns, Ornaments for Friezes, Panels, and Pilasters.

Fig. 1, 2. "Friezes for the Parlours."

Fig. 3, 4. "Friezes for the Dining-rooms."

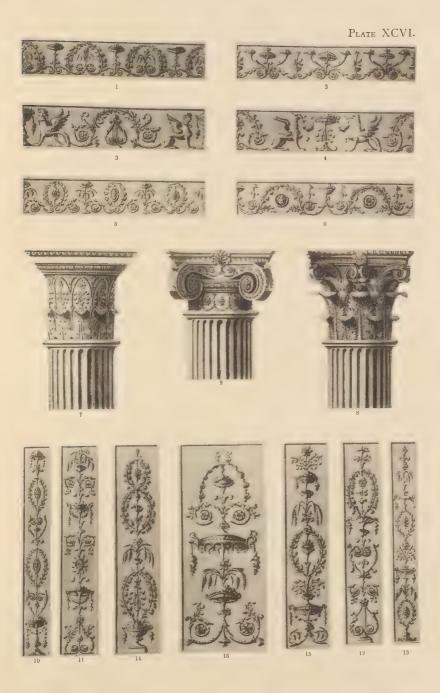
Fig. 5, 6. "Friezes for the Drawing-rooms."

Fig. 7. "Capital of the columns in the Parlour."

Fig. 8, 9. "Capitals of the columns in the Music-room."

Fig. 10, 11, 12, 13. "Ornaments for pilasters of Chimney-pieces."
Fig. 14, 15, 16. "Ornaments for panels on the stucco sides of Parlours," &c.





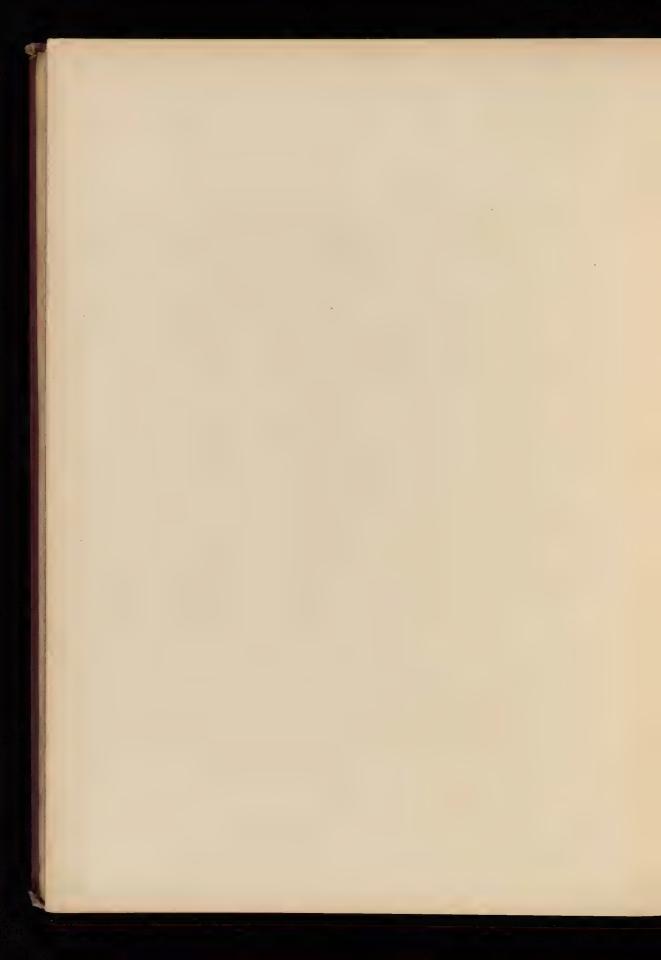


PLATE XCVII.

(George Richardson. "A Series of Original Designs for Country Seats or Villas." Fifty-Seven Plates. Folio. Lond. 1795. Plate XXVI.)

Capital of the Columns in the Library, &c.

- Fig. 1. . "The composition of this capital, intended for the columns in a library, resembles the antique and the capital in the saloon at Luton-House, Bedfordshire."
- Fig. 2, 3, 4. "New compositions in the antique taste, for ornamental friezes." "Fig. 4

 may be painted in colours, if employed in rooms hung with figured paper
 or silk."
- Fig. 5, 6. "Ornaments for the pilasters of chimney-pieces, in wood or marble; and for small stucco panels on the sides of rooms."

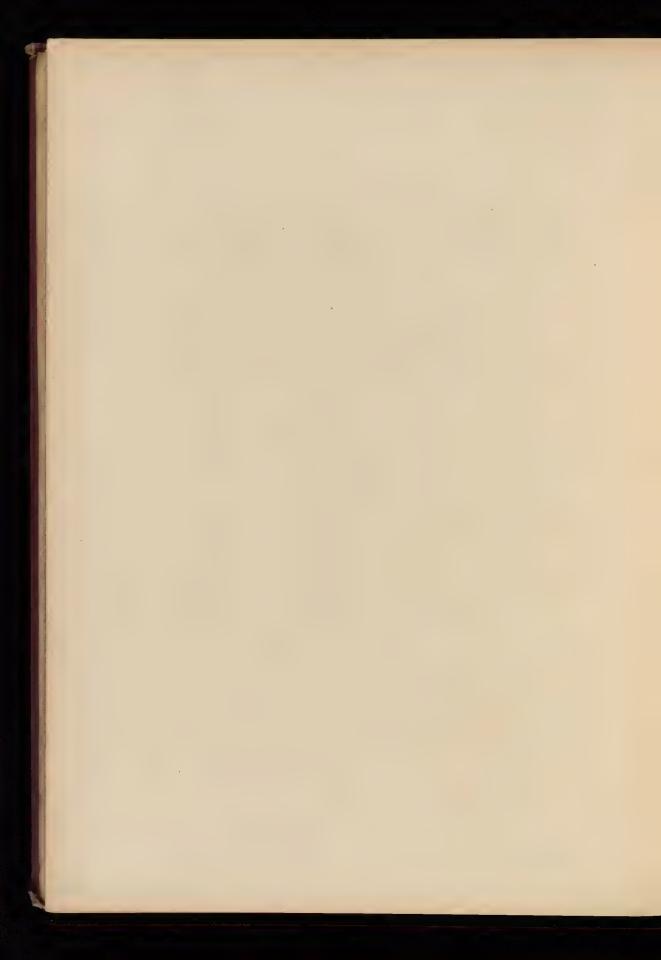


PLATE XCVII.



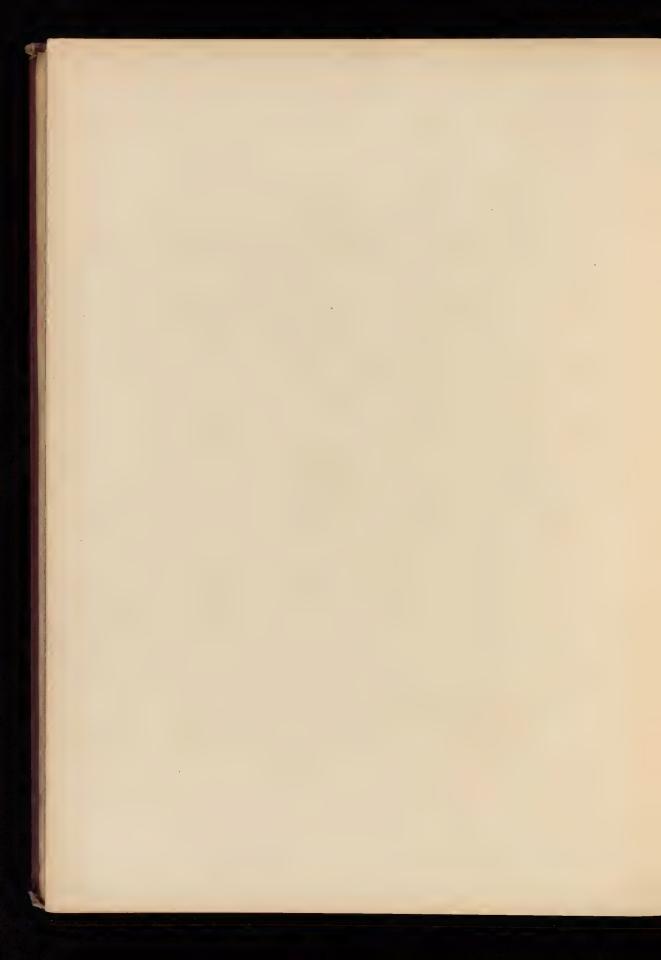


PLATE XCVIII.

(George Richardson. "A Series of Original Designs for Country Seats or Villas." Fifty-Seven Plates. Folio. Lond. 1795. Plate XXXIX.)

Designs of Ornaments.

- Fig. 1, 2. "Ornaments for friezes of dining and drawing rooms, which may be executed in stucco or in painting."
- Fig. 3. "This capital is intended for the columns in the hall. The shaft of the column is adorned with flutings, but may be executed plain."
- Fig. 4, 5. "Ornaments in the antique style, intended for pilasters of chimney-pieces, or sunk panels of small dimensions on the sides of parlours, dining-rooms, and principal staircases."

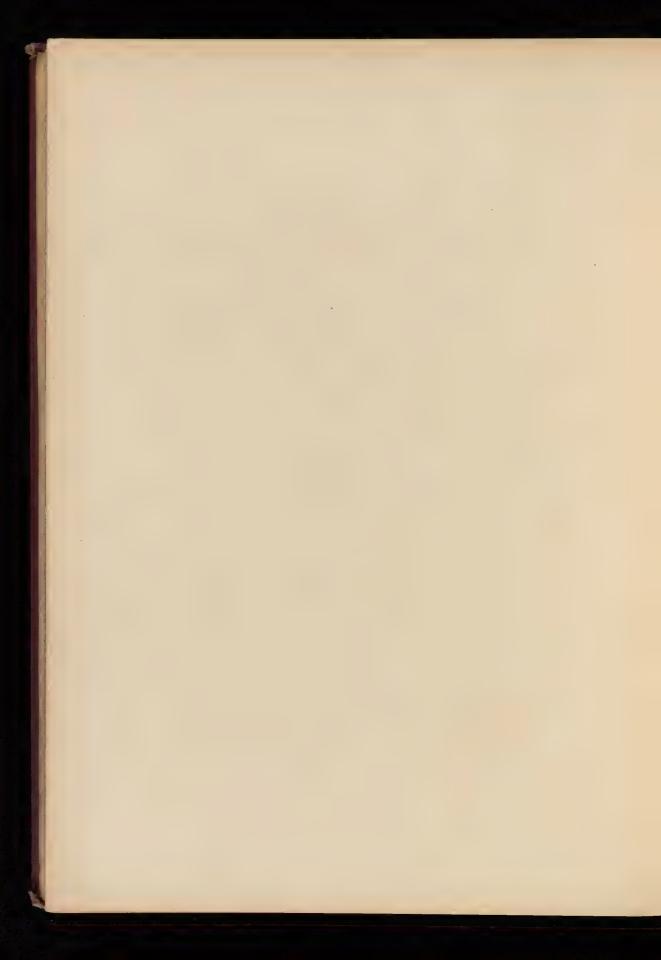


PLATE XCVIII.











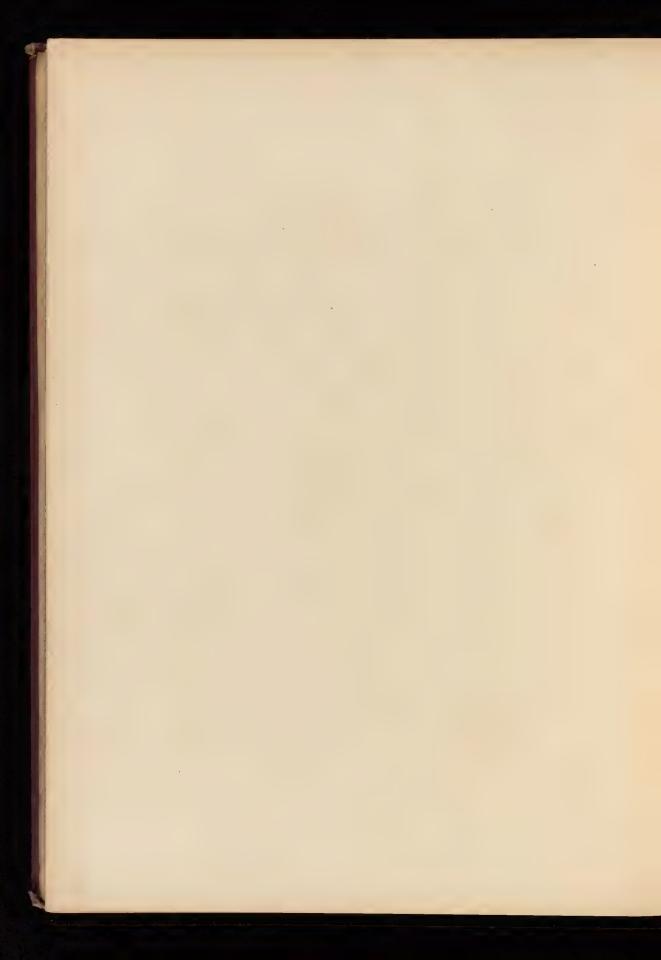


PLATE XCIX.

(George Richardson. "A Series of Original Designs for Country Seats or Villas." Fifty-Seven Plates. Folio. Lond. 1795. Plate XL.)

Designs of Enriched Stucco-Cornices.

Fig. 1. "Cornice intended for breakfast-room."

Fig. 2. "Cornice for circular dining-room."

Fig. 3. "Cornice for parlour."

Fig. 4. "Cornice for drawing-room."

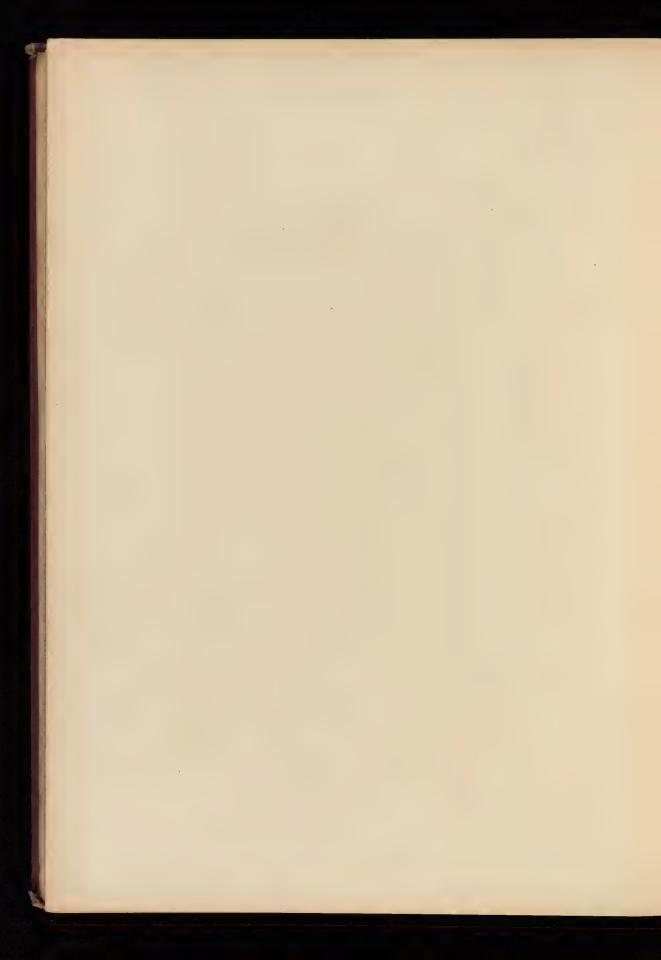


PLATE XCIX.



PLATE C.

(George Richardson. "A Series of Original Designs for Country Seats or Villas." Fifty-Seven Plates. Folio. Lond. 1795. Plate XLV.)

Designs for Ornaments.

Fig. 1, 2. "Friezes for drawing-rooms, and may be executed either in painting or stucco."

Fig. 3. "This capital is designed for the columns in the principal staircase."

Fig. 4, 5. "Designs of ornaments for pilasters or sunk panels, and may be executed in wood, stucco, or in painting."

